



WOOLLEY & WALLIS

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JAPANESE ART II

日本美術

TUESDAY 23RD MAY 2023





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Japanese Art



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Michelle Yu



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Front Cover: Lot 189
Back Cover: Lots 172, 178, 180, 194, 195
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(£25.00 by post)
(£30.00 by post outside Europe)

JAPANESE ART II

日本美術

TUESDAY 23RD MAY 2023

Following Fine Japanese Works of Art

The sale to be conducted at our Castle Street Salerooms, SP1 3SU

VIEWING

Viewing in London (highlights)

17 Clifford Street, 2nd Floor W1S 3RQ

Saturday 13th May 11.00am – 4.00pm

Sunday 14th May 11.00am – 4.00pm

Monday 15th May 11.00am – 4.00pm

Viewing at our Old Sarum Galleries

Unit 1B Castle Gate Business Park,
Old Sarum, Salisbury SP4 6QX

Friday 19th May 10.00am – 5.00pm

Saturday 20th May 10.00am – 1.00pm

Monday 22nd May 10.00am – 5.00pm



IMPORTANT CHANGES TO OUR BIDDING PROCEDURE

Please note that, owing to the recent introduction of Money Laundering Regulations, clients wishing to bid in this auction are likely to be asked to provide two forms of identification. This applies to both new and existing clients.

BUYER'S PREMIUM

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices.

Telephone Bidding

Requests for telephone bidding may not be accepted after 12 noon on Monday 22nd May.

To register for this sale or request condition reports, please email asianart@woolleyandwallis.co.uk or call +44 (0)1722 424500.

LIVE ONLINE BIDDING - FREE OF CHARGE

WOOLLEY'S LIVE 威立士網上競投

bid.woolleyandwallis.co.uk

Please register by 12 noon on Monday 22nd May.



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CHRONOLOGY OF JAPAN

Jōmon Period

ca.10,000 BC-ca.300 BC

Yayoi Period

ca.300 BC-552 AD

Asuka Period

552-645

Nara Period

645-794

Heian Period

794-1185

Kamakura Period

1185-1333

Muromachi Period

1333-1573

Namboku-Chō Period

1336-1392

Momoyama Period

1568-1615

Bunroku Era

1592-1596

Keicho Era 1596-1615

Edo Period

1615-1868

Kan'ei Era 1624-1644

Kanbun Era 1661-1673

Genroku Era 1688-1704

An'ei Era 1772-1781

Tenmei Era 1781-1789

Kansei Era 1789-1801

Kyowa Era 1801-1804

Bunka Era 1804-1818

Bunsei Era 1818-1830

Tenpo Era 1830-1844

Koka Era 1844-1848

Kaei Era 1848-1854

Ansei Era 1854-1860

Man'ei Era 1860-1861

Bunroku Era 1861-1864

Genji Era 1864-1865

Keio Era 1865-1868

Meiji Era 1868-1912

Taisho Era 1912-1926

Showa Era 1926-1989

Heisei Era 1989-2019

Reiwa Era 2019-present



JAPANESE DAMASCENE: THE COLLECTION OF A BRITISH ARTIST - TO BE OFFERED WITHOUT RESERVE

LOTS 133-149



133

THREE JAPANESE DAMASCENE NECKLACES

MEIJI OR LATER, 20TH CENTURY

All three with a central pendant modelled as a butterfly and shaped panels enclosing birds, flowers and landscapes; some marked K24, 26cm max. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

134

THREE JAPANESE DAMASCENE BRACELETS AND A NECKLACE

MEIJI OR LATER, 20TH CENTURY

The bracelets made of rectangular panels enclosing various depictions of birds, flowers and landscapes; the necklace decorated with Egyptian patterns, including scenes of worshippers making offerings to deities; some pieces marked K24, 24cm max. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200



135

A MATCHED PARURE OF JAPANESE DAMASCENE JEWELLERY WITH FOLIATE SHAPES

MEIJI OR LATER, 20TH CENTURY

Comprising: a necklace, a brooch and a bracelet, all with lobed details, and a pair of earrings; decorated with birds, flowers and landscapes, some marked K24, 22cm max. (5)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



136

**A MATCHED PARURE OF JAPANESE DAMASCENE JEWELLERY
MEIJI OR LATER, 20TH CENTURY**

Comprising: a necklace, a brooch, a bracelet, and a pair of earrings; with lobed and fan-shaped details, decorated with birds, flowers and landscapes, some marked K24, 28.5cm max. (5)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

137

**A MATCHED PARURE OF JAPANESE DAMASCENE JEWELLERY
WITH HEART DETAILS**

MEIJI OR LATER, 20TH CENTURY

Comprising: a necklace with heart pendant, a pair of earrings, a heart-shaped brooch and a bracelet, some marked K24, 30cm max. (5)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



138

**A MATCHED PARURE OF JAPANESE DAMASCENE JEWELLERY
WITH FAN DECORATION**

MEIJI OR LATER, 20TH CENTURY

Comprising: a necklace, a pair of earrings, a brooch and a bracelet, all with fan-shaped details; decorated with birds, flowers and landscapes, some marked K24, 29cm max. (5)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



139

139

A JAPANESE DAMASCENE LOCKET AND TWO FOBS

MEIJI OR LATER, 19TH/20TH CENTURY

The pendant of foliate shape and decorated to one side with two small sparrows in flight above chrysanthemum, the reverse with a depiction of Kinkaku-ji, the Temple of the Golden Pavilion in Kyoto; the inside with a small mirror and a framed picture, inscribed 'K24 gold' and *Yoshitoyo saku* (for Fujii Yoshitoyo, b.1868); together with two fobs embellished with further birds, flowers, landscapes and *ho-o* birds, both with a chain and hook to the top, 14.3cm max. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500



140

140

A MATCHED PARURE OF JAPANESE DAMASCENE JEWELLERY WITH BUTTERFLY DECORATION

MEIJI OR LATER, 20TH CENTURY

Comprising: a necklace, a brooch, and a pair of earrings, all with butterfly details; and a bracelet, decorated with birds, flowers and landscapes, some marked K24, 28cm max. (5)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

141

TWO JAPANESE DAMASCENE BRACELETS AND TWO BROOCHES

MEIJI OR LATER, 20TH CENTURY

All four of larger size, variously decorated with depictions of birds, flowers and landscapes, 9.5cm max. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

142

A JAPANESE SILVER AND SHAKUDO BRACELET

MEIJI ERA, 19TH/20TH CENTURY

Composed of ten circular discs variously decorated with figures, insects, and flowers, with details highlighted in different metal inlays; together with a mother of pearl button decorated with a sailboat, the bracelet 22.5cm overall. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



141



142



143

143
SIX JAPANESE DAMASCENE BROOCHES
 MEIJI OR LATER, 20TH CENTURY

Variously shaped, two modelled as butterflies; all decorated with pavilions in landscapes and with Mount Fuji in the distance, some marked K24, 4cm max. (6)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200



144

144
A COLLECTION OF JAPANESE DAMASCENE CUFFLINKS AND PINS
 MEIJI OR LATER, 20TH CENTURY

Comprising: five pairs of cufflinks and three pins, all decorated with pavilions in landscapes, some featuring Mount Fuji in the distance, two marked K24, 5.8cm max. (13)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200



145

145
FOUR JAPANESE DAMASCENE CIGARETTE CASES
 TAISHO OR SHOWA, 20TH CENTURY

All of typical rectangular form and decorated with figures, two with beauties holding umbrellas and the others with horse riders, two with seal marks for Ohayo Shoten, another for Amita Co. and the third by an unknown maker and marked K24, 7.7cm x 11.8cm max. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

One of the cases is decorated after the famous sculpture 'End of the Trail' by James Earle Fraser (1876-1953) exhibited at the World Columbian Exhibition (1893) and the Panama-Pacific International Exposition in San Francisco (1915).

146
TWO JAPANESE CIGARETTE CASES AND TWO LIGHTERS
 TAISHO OR LATER, 20TH CENTURY

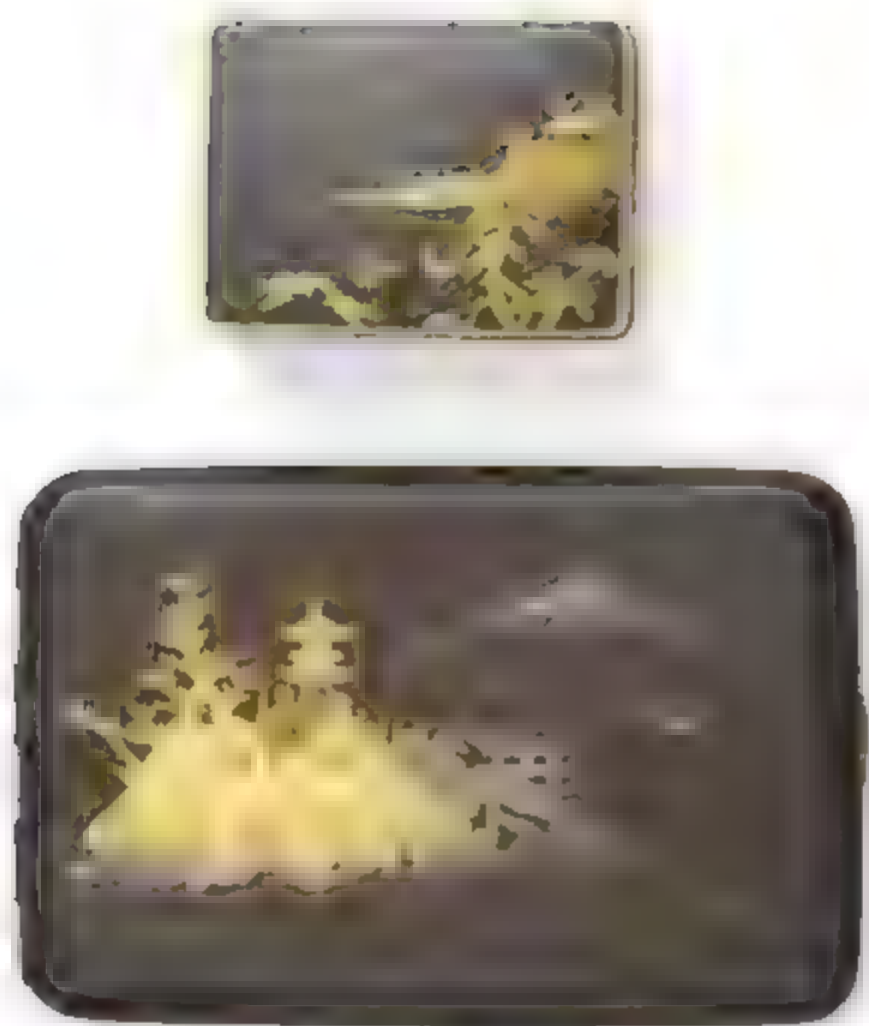
One case in silver with inlays of various colours, decorated with a pagoda by a bridge and with Mount Fuji in the distance, signed Kozan; the other damascene case with a goose in flight before the crescent moon; together with two lighters embellished with similar landscapes, one marked K24, 10.7cm max. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-200



146



147

**A SMALL JAPANESE INLAID IRON BOX AND CIGARETTE CASE
BY KOMAI OTOJIRO**

MEIJI ERA, 19TH/20TH CENTURY

Both of rectangular shape, the box with a hinged cover decorated with thatched huts on a cliff by the shore, the sides with bamboo leaves, 2.6cm x 4.5cm x 5.9cm; the case with further pavilions by a *torii* gate and with Mount Fuji in the distance 7.8cm x 12cm, both with the seal mark for Komai Otojiro. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300



148

**A JAPANESE DAMASCENE CIGARETTE CASE, MATCH STRIKER,
AND MATCH BOX**

MEIJI AND LATER, 19TH/20TH CENTURY

The case and striker decorated with large sprays of chrysanthemum, both with the mark for Yoshitoyo Fujii (b.1868); the matchbox holder embellished with a pavilion and pagoda in a mountainous landscape, with Mount Fuji in the distance, the *fuku* mark for Fukushima Shoten, 8cm x 12cm max. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£120-150



149

**A COLLECTION OF SEVEN JAPANESE DAMASCENE
CIGARETTE CASES**

TAISHO OR LATER, 20TH CENTURY

All of rectangular or square shape, six decorated with pavilions in mountainous river landscapes featuring Mount Fuji in the distance, the seventh with a ferocious-looking dragon emerging from swirling clouds, some signed and marked K24, 12.5cm x 8cm max. (7)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

END OF COLLECTION



150

150
A PAIR OF JAPANESE INLAID BRONZE PANELS
 MEIJI ERA, 19TH CENTURY

Each featuring a woven bamboo basket with large flowers, one containing magnolia and with a branch of pomegranate beside it, the other with chrysanthemum and peony; the scenes rendered in metal inlays of various colours; both panels enclosed in wooden frames embellished with gold lacquer decoration, both 28cm x 21cm. (2)

£600-800

151
A JAPANESE PARCEL-GILT BRONZE BOX AND COVER BY INOUE OF KYOTO

MEIJI ERA, 19TH/20TH CENTURY

Raised on three splayed feet, the cover decorated with a Chinese-style still life featuring a *nyoi* sceptre, a woven basket of fruits, a scholar's rock and a crackled-ground vase containing large branches of flowering chrysanthemum and hydrangea, with details picked out in gilt; an impressed mark to the base reading *Dai Nihon Saikyo ju Inoue sei*, 13.2cm. (2)

£400-600



151

152
A JAPANESE DAMASCENE CIGARETTE CASE
 MEIJI OR LATER, 19TH/20TH CENTURY

Of typical rectangular shape, decorated with a thatched building in a mountainous river landscape to the front and with Mount Fuji in the distance, the reverse with a kingfisher in flight, marked at the back, 9cm x 5.5cm; together with a small bronze vase decorated with a butterfly fluttering above flowers, rendered in silver wire and other metal inlays, 9.3cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



152



153

A JAPANESE CLOISONNE VASE

MEIJI ERA, 19TH/20TH CENTURY

The tall bulbous vase decorated with many daisies, above a band of lappets to the foot and further flowers to the neck, the metal liner to the inside of the rim and the metal base plate unusually etched with dense designs of scrolling tendrils, signed *Tamura zo*; together with a pair of small bronze vases decorated with landscapes featuring Mount Fuji and embellished with *aogai* mother of pearl, each with a two-character mark underneath, 21.5cm max. (3)

£300-500



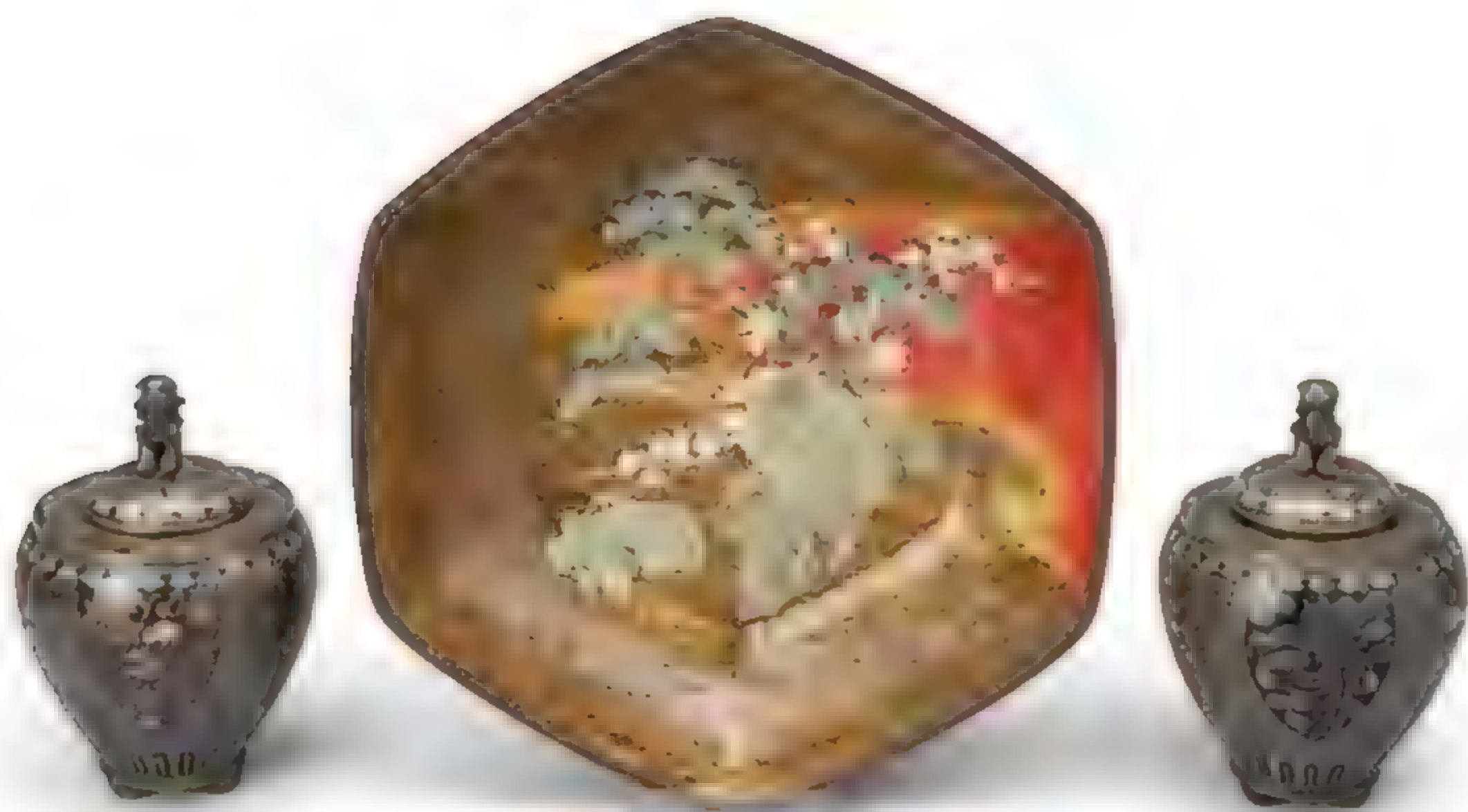
154

TWO JAPANESE CLOISONNE PIECES

MEIJI OR LATER, 20TH CENTURY

One an octofoil vase with wisteria flowers and tendrils trailing down on the rich purple ground, signed in a rectangular cartouche to the side and the base impressed with the character 'Kume' for Kumeno Teitaro (1861-1939); the other a dish decorated with a basket of flowers, a small bee depicted in relief pollinating a large peony, with formal designs to the rim, 17.5cm and 18.3cm respectively. (2)

£300-500



155

TWO JAPANESE CLOISONNE ENAMEL BOXES AND COVERS

MEIJI AND LATER, 19TH AND 20TH CENTURY

Each raised on three circular feet, decorated with panels enclosing *ho-o* birds and formal designs of flowers and scrolling tendrils, each cover with a *shishi* finial, both 10.3cm; together with a hexagonal dish decorated with pine, prunus and bamboo issuing from rocks emerging from *seigaiha* waves, with an orange cloud forming to the side, the reverse with three cranes in flight on a red ground, 16.8cm. (5)

£200-300

156

A PAIR OF JAPANESE CLOISONNE VASES

MEIJI ERA, 19TH/20TH CENTURY

Both with a tall body and flared neck, decorated with many flowers including wisteria, chrysanthemum, peony, daisies and others, depicted in polychrome on the dark navy-blue ground, with metal mounts to the rims, both 15.5cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



156

157

A SMALL COLLECTION OF JAPANESE CLOISONNE VASES

MEIJI ERA, 19TH/20TH CENTURY

The tallest decorated with egrets perched amongst leafy branches, the second with swallows in flight with wisteria and other flowers below them, and the two others, a pair, with further birds amongst vegetation on a blush pink ground, all unmarked, 31cm max. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

Provenance: from the collection of David Stopher, Kent.



157

158

A COLLECTION OF JAPANESE CLOISONNE VASES

MEIJI AND LATER, 19TH AND 20TH CENTURY

Variously decorated with birds, flowers, formal designs, and mythical creatures, two in *ginbari* style, all with metal mounts to the rims, one with an associated wood stand, another impressed with a mark, possibly for Ota Toshio (1868-1940), 30.5cm max. (6)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

159

A SMALL COLLECTION OF JAPANESE CLOISONNE VASES

MEIJI OR LATER, 19TH AND 20TH CENTURY

Comprising: a pair of tall baluster vases, each decorated with a bird perched on a branch of flowering magnolia or prunus, on a deep peacock blue ground; and two *ginbari* vases, one with bamboo and further blossoms on a red ground, the footring stamped with the mark of the Ando Jubei workshop, and the other with three cranes in flight before a red ground, stamped 'Sato' and with a *bun* character beside it, 36cm max. (4)

PLEASE NOTE THAT THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

Provenance: from the collection of David Stopher, Kent.



158



159

160

**A PAIR OF JAPANESE BRONZE VASES
BY MURAKAMI**

MEIJI ERA, 19TH/20TH CENTURY

Each with a tall baluster body, both decorated with continuous scenes of birds in flight and perched amongst flowers, some elements modelled in high relief; the necks with formal designs of lappets; both with a circular mark underneath reading 'Dai Nihon Kyoto Murakami', both 46cm. (2)

£300-500

161

A JAPANESE BRONZE VASE

MEIJI ERA, 19TH/20TH CENTURY

The bulbous body raised on a spreading foot and with a tall flared neck, both sides decorated with a *shishi* prancing by a flowering tree, on a ground of rhomboid patterns; the neck with two panels enclosing Jurojin and his pet deer to one side, and Kintaro wrestling with a giant carp to the reverse, 15.5cm.

£200-300

162

A PAIR OF JAPANESE BRONZE VASES

MEIJI OR LATER, 19TH OR 20TH CENTURY

Each with a tall slender neck and elegant handles connecting the body to the rim, both decorated with a carp swimming upwards, with scrolling waves below, both 27.5cm. (2)

£200-300

163

**A JAPANESE BRONZE BRUSHPOT AND A
TETSUBIN (TEAPOT)**

MEIJI ERA, 19TH/20TH CENTURY

Both in Chinese archaistic style, each decorated with stylised dragons and *taotie* masks and a *leiwen* ground, 11.3cm and 17cm respectively. (3)

£150-250

Provenance: a private London collection, acquired prior to 2000.

164

**A PAIR OF JAPANESE BRONZE KORO
(INCENSE BURNERS AND COVERS)**

MEIJI ERA, 19TH/20TH CENTURY

Each raised on three tall scrolling legs attached to a circular base and with dragon-shaped handles, the bodies decorated with formal designs featuring chickens, stylised flowers and scrolling tendrils; the covers topped with mirroring *kirin*, the legendary scaly creatures with their heads turned towards their back, both approx. 37cm. (4)

£300-500

165

A JAPANESE IRON TETSUBIN (KETTLE)

MEIJI OR LATER, 20TH CENTURY

The flattened ovoid body a warm reddish-brown colour, cast in low relief with many *sakura* flowers above a band of key fret, the cover with similar decoration, 18cm. (2)

£200-300

166

**A JAPANESE BRONZE VASE WITH DRAGON AND
ROCK CRYSTAL BALL**

MEIJI ERA, 19TH/20TH CENTURY

With a tall trumpet-shaped body rising to a hexagonal flared rim, the side applied with a large writhing dragon holding a small ball between its sharp claws, 31cm.

£500-1,000

167

**A PAIR OF JAPANESE BRONZE KORO
(INCENSE BURNERS AND COVERS)**

MEIJI ERA, 19TH/20TH CENTURY

Both with a globular double-handled body raised on four tall legs, one lid with a rat perched on Daikoku's mallet, the other with a scholar holding a book, the bodies decorated with medallions enclosing auspicious animals and mythical beasts on a *leiwen* ground, both cast with a three-character mark underneath, probably for Kirakusai Suin, 16.5cm and 17.5cm respectively. (4)

£300-500

168

A TALL JAPANESE BRONZE BOTTLE VASE

TAISHO OR LATER, 20TH CENTURY

The elegant teardrop-shaped body raised on a short straight foot and with an elongated neck, the surface with a warm mottled red patina, a two-character signature to the base, together with the original signed and inscribed *tomobako* wood box, 26.7cm. (2)

£150-250

Provenance: an English private collection, Somerset, purchased in Japan.



160



161



162



163



164



165



166



167



168

A PRIVATE COLLECTION OF JAPANESE ARMS AND ARMOURS

LOTS 169-193



169

169

A JAPANESE WOOD AND LACQUER KURA (SADDLE) AND TACHIKAKE (SWORD STAND)
EDO AND POSSIBLY MEIJI, 18TH AND 19TH CENTURY

The saddle made of four sections of wood, the exterior of the pommel and cantle decorated with leafy branches of bamboo in raised gold lacquer *kirikane* on the *nashiji* ground, the underside signed Nobushige with *kao* and dated *Genroku juyon-toshi, gogatsu kichijitsu* ('made on an auspicious day in the 5th month of the Genroku 14th year, 1701'), 34cm x 37.5cm; the sword stand in two parts, the tall support raised on a quatre-lobed base with indented corners, the neck terminating in a *reishi* fungus-form finial, decorated in gold *takamakie* and *kirikane* with *mon* family crests and scrolling leafy tendrils on a rich *nashiji* ground, 22.5cm x 64cm. (3)

£250-350

170

THREE JAPANESE NAGINATA (HALBERDS) AND A YARI (SPEAR)
MEIJI ERA, 19TH CENTURY

All four decorated with square mother of pearl inlays; two *naginata* with black lacquered poles, one with a blade signed *Bizen kuni ju Sukemune*, another with a black lacquer scabbard embellished with a paulownia *mon*; the spear with a cylindrical lacquered scabbard; 231cm max. (6)

£400-600

171

A PAIR OF JAPANESE LACQUERED ABUMI (STIRRUPS)
EDO PERIOD, 19TH CENTURY

Of typical form, each decorated with a large *minogame* standing by crashing waves to the front, the mythical turtle-like creatures with long seaweed trailing behind their carapaces and with their eyes inlaid in glass; the *sangai bishi mon* crest for the Ogasawara clan to the side, both 28cm. (2)

£150-250



171



170



172



173 part lot illustrated

172
THREE JAPANESE LACQUERED JINGASA (WAR HATS)
 EDO AND MEIJI, 19TH CENTURY

With flat conical shapes, each decorated with a single *mon* family crest in gold *hiramaki-e* on the black ground, one hat with metal mounts to the top suspending purple tassels, another hat decorated underneath with three gilt *mizuchi* dragons and incised clouds, 45.4cm max. (3)

£200-300

173
UNIDENTIFIED ARTIST
 MEIJI OR LATER, 19TH OR 20TH CENTURY

Three Japanese hanging scroll paintings (*kakemono*), ink on paper, one with the character 武 *take* (brave or soldier), 佛 *butsu* (a reference to Buddha) and 福 *fuku* (good fortune), each inscribed and sealed, all professionally mounted in box frames and glazed, each approx. 48.5cm x 24cm; together with an etching depicting a Chinese robe by Thai artist Vorakorn Metmanorom (b.1968), signed in pencil lower margin and numbered 68/300, also framed and glazed, 50cm x 28cm. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-200

174
A JAPANESE ARCHERY SET
 PROBABLY MEIJI, 19TH CENTURY

Comprising: a *yumi* (bow), an *ebira* (quiver) and twelve *ya* (arrows); the black lacquer bow of typical shape and bound with red-lacquered rattan bands, in a fabric pouch; the arrows with various floral patterns in coloured lacquer, some mounted with spotted feathers; the cylindrical quiver with a gold four-petalled flower *mon* on the black ground, 215cm max. (14)

£200-300



174



175

A JAPANESE PART SUIT OF ARMOUR

PROBABLY MEIJI, 19TH CENTURY

Comprising: a black lacquer blue-laced *dō-maru* (chest armour), *sode* (shoulder pads), and *hoate* (partial face armour), the *kabuto* (helmet) with gilt *kuwagata* (horns) and the *kuwagata-dai* decorated with a flower *mon* (crest); the *kote* (sleeves) of blue silk brocade and with mail and metal plates, together with a *saihai* (commander's baton) with a black lacquer handle, metal mounts and paper tassels.

£100-200

176

A JAPANESE CEREMONIAL KATANA WITH PHOENIX HANDLE

PROBABLY MEIJI, 19TH CENTURY

The lacquered *saya* (scabbard) richly decorated with parcel-gilt and copper mounts embellished with *ho-o* birds or phoenix, the *tachi* (handle) shaped as another mythical bird, the gilded copper contrasting with the white shagreen, the blade signed Muneaki, 82cm. (2)

£200-300



177

TWO JAPANESE TANTO (SHORT EDGED SWORDS)

PROBABLY MEIJI, 19TH/20TH CENTURY

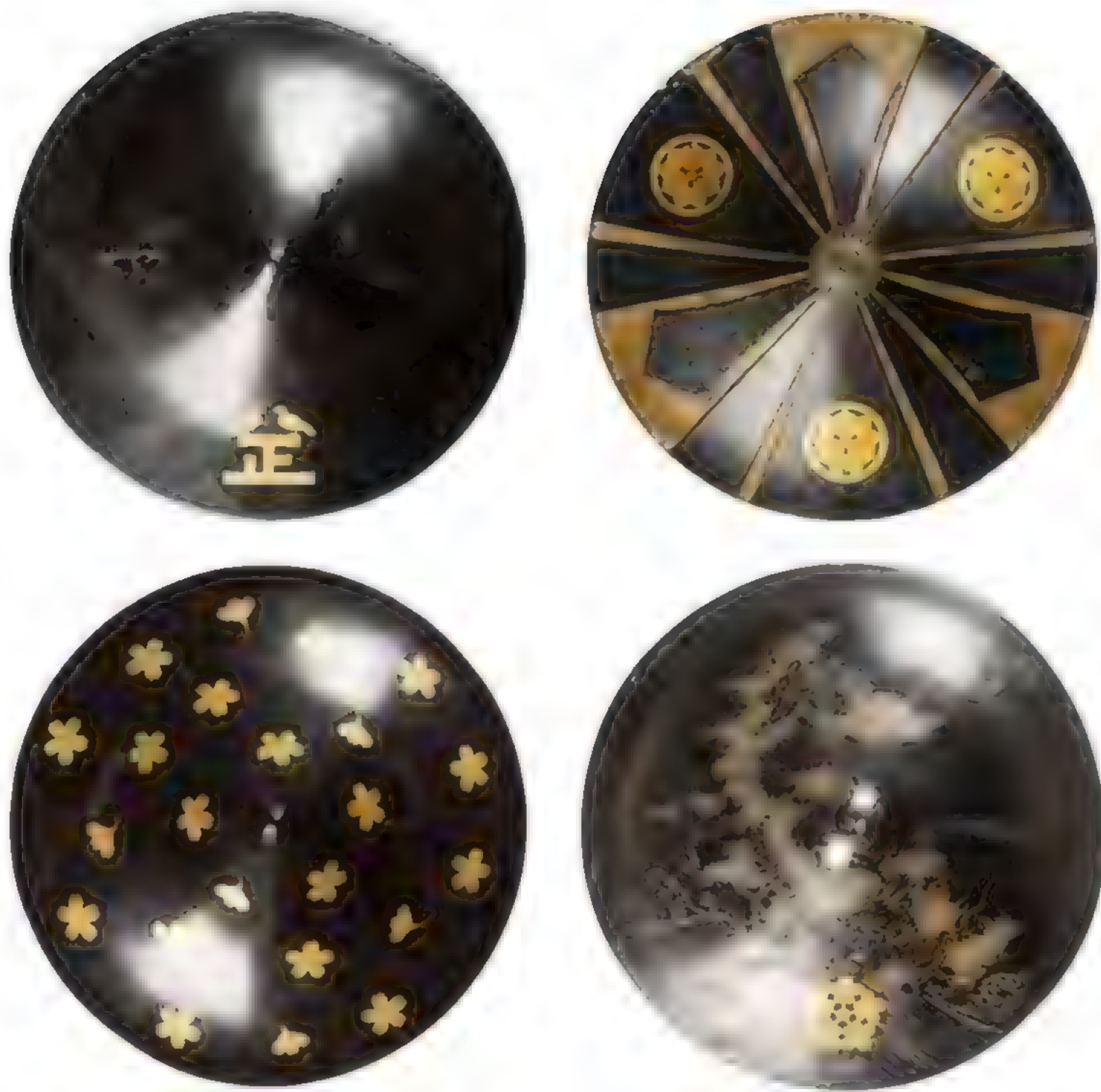
Both with a black lacquer *saya* (scabbard), one decorated with different *mon* (family crests) rendered in gold lacquer on the black ground; the *fuchi*, *kachira* and *menuki* variously shaped as a fisherman on a boat, a constellation above crashing waves, and flowerheads, the *tsuba* decorated to one side with a mask of Hannya and to the other with flowers; the *kozuka* with two fish in a meandering stream, both signed on the handle and on the blade; the blade of the *tanto* 36cm; the other *tanto* with *mon* shaped as two crossed feathers, the blade signed, 40.2cm. (5)

£100-200

178
FOUR JAPANESE LACQUERED JINGASA (WAR HATS)
 EDO AND MEIJI, 19TH CENTURY

Of flat conical shapes, variously decorated in gold *hiramaki-e* and black lacquer, one with a dragon emerging from crashing waves, another with two doves perched on a *masa* character, and the third with a radiating design in low relief, both with *mon* family crests; the fourth with *sakura* cherry blossoms and buds scattered across the top, some with red lacquer underneath, 42.2cm max. (4)

£600-1,000



179
THREE JAPANESE KATANA
 MEIJI OR LATER, 19TH/20TH CENTURY

All three with black lacquer *saya* (scabbards), the first with *fuchi-kashira* with vines and butterflies, the *menuki* and *tsuba* with dragons, the *tsuba* with a square seal mark to the reverse, the blade 90.5cm; the second *katana* with *fuchi-kashira* decorated with chrysanthemum *mon*, dragon *menuki* and a large rectangular *tsuba* with crashing waves, together with a red and gold silk bag, the blade 92cm; the third sword with *fuchi-kashira* decorated with flower sprays, the *menuki* both shaped as beribboned sacred objects, and the *tsuba* decorated in openwork with two confronting *ho-o* birds, the blade 76cm. (7)

£400-600





180

FOUR JAPANESE LACQUERED JINGASA (WAR HATS)

EDO AND MEIJI, 19TH CENTURY

Of rounded *bajo* (horse riding) type, variously decorated in gold *hiramaki e* and black lacquer, each with a *mon* family crest, one with a copper mount around the rim and an inner iron ring, all with red lacquer underneath embellished with gold flecks, two with metal fittings to the tops, 36cm max. (4)

£500-800

181

TWO JAPANESE EDGED SWORDS IN WOOD STORAGE SCABBARDS:

A KATANA AND WAKIZASHI IN SHIRASAYA

PROBABLY MEIJI, 19TH/20TH CENTURY

The blade of the *katana* decorated to one side with a blossoming branch of prunus and to the other with a scrolling pattern, with a single Sanskrit character to each side, *mumei* (unsigned), 93.5cm; the blade of the *wakizashi* with a dragon emerging from waves and chasing a sacred pearl of wisdom, the reverse with bamboo and prunus, also *mumei*, 65.5cm. (4)

£1,000-1,500



182

A SHIN-SHINTO DAISHO (JAPANESE SET OF TWO SWORDS)

EDO OR MEIJI, 19TH CENTURY

The *katana* and *wakizashi* similarly mounted with white shagreen handles and black and gold lacquer *saya* (scabbards), each with the iron *sayajiri* embellished with paulownia and scrolling tendrils rendered in silver inlays, the *fuchi* and *kachira* with similar decoration; the gilt *menuki* on the *katana* with sprays of flowers, the ones to the *wakizashi* modelled as butterflies and peonies; both iron *tsuba* inlaid with abstract designs and faintly impressed characters including *kin* (gold); both blades decorated to each side with a writhing dragon; the *katana* blade signed *Oite Tōto Kato Hōju tsukuru*, dated 'Bunka 13 (1816), on an auspicious day in February'; the *wakizashi* with a signed iron *kozuka*; the *katana* blade 87cm, the *wakizashi* blade 64cm. (5)

£200 300

183

TWO JAPANESE EDGED SWORDS: A KATANA AND A TANTO
EDO OR MEIJI, 19TH CENTURY

The *katana* with a lacquer *saya* (scabbard) decorated with a large writhing dragon with glass eyes, the *menuki* shaped as *shishi* and with a horn *kachira*, the *tsuba* of octagonal shape with another large dragon emerging from scrolling clouds, the *kozuka* with paulownia *mon*, the blade 58cm; the *saya* of the *tanto* embellished with a gold lacquer dragon, the *tsuba* with a *ho-o* bird in flight over peony, the *fuchi* with Fukurokuju's deer and fan; the *menuki* both shaped as dragons and the *kachira* modelled as a bear emerging from a cave; with a *kozuka* decorated with a farmer ploughing his field with a horse, the handle signed Yanagawa Naomasa with *kao*; the blade of the *tanto* decorated with a dragon and with Sanskrit characters to the reverse, 29.5cm. (6)

£300-500



184

A JAPANESE O-YOROI (SUIT OF ARMOUR)
EDO OR MEIJI, 19TH CENTURY

With an orange-laced *do* (chest armour), *sode* (shoulder guards) and o-boshi *kabuto* (helmet) with gilt *kuwagata* (horns) and a *fukikaeshi* with a flower *mon*; the *kote* (sleeves), *suneate* (shin guards) and *haidate* (thigh armour) with iron chainmail and plates; the *menpo* (face mask) with hair moustache and a three-tiered *yodarekake* (throat guard).

£200-300



185

A SHIN-SHINTO DAISHO (JAPANESE SET OF TWO SWORDS)
EDO OR MEIJI, 19TH CENTURY

The *katana* and *wakizashi* with similar mounts, the lacquered *saya* (scabbards) decorated with a cracked-ice effect; both *tsuba* decorated in openwork with dragons chasing pearls of wisdom and with silver rings to the rims; the four *menuki* modelled as *shishi*; the *fuchi* of the *katana* decorated with branches of pine and signed, the *kashira* modelled as Kanzan and Jittoku reading a scroll, the blade 75.5cm; the *fuchi-kachira* of the *wakizashi* both decorated with pines, the *fuchi* signed; the *kozuka* decorated with a tiger and inscribed; the *wakizashi* blade also signed and measuring 47.5cm. (5)

£600-800



186

TWO JAPANESE EDGED SWORDS: A KATANA AND A TANTO
PROBABLY MEIJI, 19TH/20TH CENTURY

Both with shagreen *saya* (scabbards), the *katana* with *kojiri*, *ashi*, *tsuba*, *fuchi-kashira* and *menuki* all decorated in a similar fashion with scrolling tendrils, the blade signed, 87cm; the *tanto* with simple mounts, an iron *tsuba* with metal ring around the rim, the *kozuka* with a figure holding a hawk, the *wakizashi* blade 36cm. (5)

£100-200

187

TWO JAPANESE EDGED SWORDS: A KATANA AND A WAKIZASHI
MEIJI ERA, 19TH CENTURY

With lacquered *saya* (scabbards) similarly decorated with gold paulownia *mon* (crests) and with white shagreen handles; the *katana* with dragon-shaped *menuki*, the quatre-lobed bronze *tsuba* imitating wood, the base signed with three characters; the *wakizashi* with paulownia *fuchi*, *kachira* and *menuki*; the *katana* blade 80.5cm, the *wakizashi* blade 58cm. (4)

£100-200



188

TWO JAPANESE EDGED SWORDS: A KATANA AND A WAKIZASHI
MEIJI ERA, 19TH/20TH CENTURY

Both with gold lacquer *saya* (scabbards), the *katana* with simple sword furniture, the *menuki* both shaped as a trio of three holly oak leaves *mon*, the crest of the Tokugawa clan; the *tsuba* of *kurikomi mokko gata* cross shape, the blade 87cm; the *wakizashi* with gilt *fuchi-kachira* and *menuki* shaped as dragons; the iron *tsuba* embellished with the crescent moon over a pair of *abumi* (stirrups), 56cm. (4)

£200-300

189

A JAPANESE GUSOKU (COMPOSITE ARMOUR)

EDO OR MEIJI, 19TH CENTURY

The *iroiro-odoshi no o-yoroi* (armour with multi-colour lacing) with iron *do* (chest armour) and black lacquer *sode* (shoulder guards); the *eboshi kabuto* (helmet) of black lacquer with purple lacing and a parcel-gilt *maedate* modelled as a plump rabbit amongst crashing waves; the *kote* (sleeves) and *haidate* (thigh armour) with iron chainmail and plates; the *menpo* (face mask) with hair moustache and goatee and a five-tiered *yodarekake* (throat guard).

£1,000 1,500

190

A JAPANESE GUSOKU (COMPOSITE ARMOUR) WITH KABUTO (HELMET) SIGNED YOSHIMICHI

EDO OR MEIJI, 19TH CENTURY

The *tosei gusoku* armour with a blue-laced *do* and an *uketsubo* (banner holder) at the back; the *kabuto* with a black swallow *maedate*, *mabizashi* (red-lacquered interior), five-tier *tehen-kanamono* (pierced circular finial), and signed Yoshimichi; an iron *menpo* (face mask), a black lacquered blue-laced *shikoro* (neck guard) and *fukigaeshi* (wing-like projections) decorated with gilt *mon*; together with blue-laced *kote* (sleeves), *haidate* (thigh armour), *suneate* (shin guards) and *kogake* (armoured foot coverings).

£1,000-1,500



189



190



191
THREE JAPANESE EDGED BLADES: A KATANA AND TWO WAKIZASHI
 MEIJI OR LATER, 19TH/20TH CENTURY

All three with black lacquered *saya* (scabbards), the *katana* with *fuchi*, *kachira* and *menuki* decorated with *sakura* blossoms, the blade signed, 84cm; one *wakizashi* with dragon *fuchi-kachira*, one *menuki* with another dragon and the other with floral design, the *tsuba* with archaistic dragons and *tama* (sacred jewels) rendered in openwork, a *kogai* in *shakudo* decorated with a tiger leaping by a rock, the *wakizashi* blade 64cm; the other with *fuchi kachira* and *menuki* in gold and *shakudo* with designs of dragons amongst waves, the *kozuka* with similar decoration and signed, with a quatre-lobed *shakudo* *tsuba*; the *wakizachi* blade 56cm. (8)

£350-450

192
THREE JAPANESE EDGED SWORDS: ONE KATANA AND TWO WAKIZASHI
 MEIJI OR LATER, 19TH/20TH CENTURY

All three with white shagreen handles, the *saya* (scabbard) of the *katana* rendered in black lacquer with designs of waves, the *fuchi-kashira* decorated with flowering branches of prunus, one *menuki* shaped as a dragon coiling around a bell, the other modelled as sacred objects, the *tsuba* in openwork with two confronting dragons and a pearl of wisdom, *mumei*, the blade 82.5cm; the *saya* (scabbard) of the first *wakizashi* with *kojiri* embellished with geometric patterns in *nunome zogan*, the *tsuba* decorated to one side with a fox by a trap and to the other with hay bales, signed; both *menuki* modelled as bouquets of flowers, the *fuchi* with another fox and the *kashira* with an elderly man standing against his staff; the *kozuka* decorated with a stilted pavilion on a lake, the *wakizashi* blade signed and measuring 65.5cm; the *saya* of the other *wakizashi* decorated with gilt roundels of dragons, phoenix and flowers; the *tsuba* embellished to both sides with *shishi* prancing amongst large blooms; the *menuki* shaped as tigers; the signed copper *fuchi* with crashing waves, and with a simple lacquer *kashira*; the handle of the *kozuka* with a large peacock, the blade of the *wakizashi* 59cm, *mumei*. (8)

£300-500



193
FOUR JAPANESE EDGED SWORDS: TWO KATANA, A WAKIZASHI, AND A TANTO
 MEIJI OR LATER, 19TH/20TH CENTURY

The *katana* with a leather and rattan *saya* (scabbard) decorated with a pagoda, a simple quatre-lobed iron *tsuba* and copper *fuchi*, the gilt *menuki* shaped as writhing dragons, the blade signed, 88cm; the other *katana* with a leather *saya*, the *tsuba*, *fuchi-kashira*, and *menuki* all decorated with prunus flowers, the blade signed, 90cm; the *wakizashi* with a lacquer *saya* decorated with carp and *oni*, the *menuki* shaped as flowerheads and the *kashira* as a large tiger, the *kozuka* with a laughing man by a prunus tree and the *kogai* with bamboo, the *wakizashi* blade approx. 39cm; the *tanto* with bamboo and rattan *saya* and *tsuka* (handle), the blade embellished with a dragon to one side and a Sanskrit character to the other, 26cm. (10)

£300-500



END OF COLLECTION



194

194

A COLLECTION OF SEVEN JAPANESE TSUBA (SWORD GUARDS)

EDO AND LATER, 18TH CENTURY AND LATER

In a range of shapes and variously decorated, two in openwork with flowering branches of prunus; one with a dragon emerging from spiralling clouds; another with armour-clad figures in a mountainous landscape; a fourth with the full moon emerging from behind crashing waves, and the last two with flowers and scrolling tendrils, 8.3cm max. (7)

£300-500

195

THREE JAPANESE BRONZE TSUBA (SWORD GUARDS)

MEIJI ERA, 19TH/20TH CENTURY

All decorated with mixed metal inlays, two of *maru gata* circular form, one with boys pulling a cart with a large vase of flowers to other side, and further children playing to the reverse; the other with birds in flight over a stream and flowers, inscribed *Haruaki / Shunmei Hogen* with *kao*; the third of *aoi gata* oval shape, each side with a wolf underneath branches of pine, inscribed *Soyo* with *kao*, 7.4cm max. (3)

£200-300

196

THREE JAPANESE MIXED METAL KOZUKA (KNIFE HANDLES)

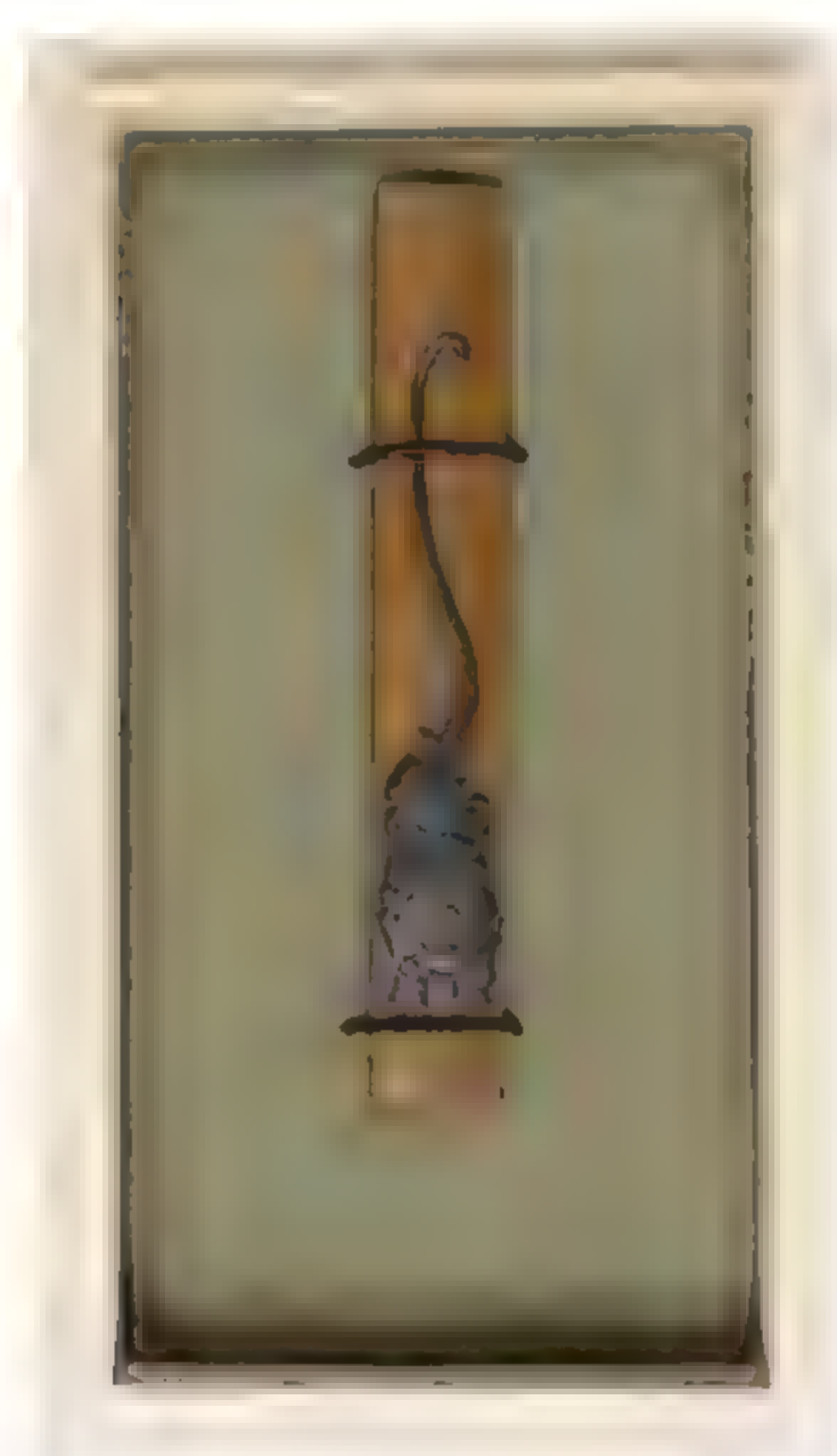
EDO OR MEIJI, 19TH CENTURY

The first decorated with a kingfisher perched on a reed; the second with a caparisoned elephant with its trunk raised, a figure riding him; the third with a small tiger clambering onto the end of a boat, and with a dragon to the other end; the decoration rendered in *shakudo* and copper, with details highlighted in gilt, 9.8cm max, each with a wood box. (6)

£300-500



195



196



197



198



199



200

197

A PAIR OF JAPANESE PARCEL-GILT BRONZE BYOBU OSAE (SCREEN HOLDERS)

MEIJI OR LATER, 20TH CENTURY

Modelled as two Mandarin ducks, with details of the plumage engraved in the surface, both 11cm. (2)

£300-500

198

A PAIR OF JAPANESE BRONZE BYOBU OSAE (SCREEN HOLDERS)

TAISHO OR LATER, 20TH CENTURY

Modelled as two disgruntled-looking rabbits with plump bodies and long pointy ears, both 11cm. (2)

£400-600

199

A JAPANESE BRONZE OKIMONO OF A MONKEY

MEIJI OR LATER, 19TH OR 20TH CENTURY

Depicted sitting, one arm resting on his knee and the other touching the ground beside him, the eyes picked out in gilt, signed Takeunzo in a rectangular cartouche at the back, 22.3cm.

£200-300

Provenance: an English private collection, Somerset, purchased in Japan.

200

A JAPANESE WOOD OKIMONO OF A MONKEY

MEIJI ERA, 19TH/20TH CENTURY

Depicted clambering upon a gnarled branch, with long fur and the eyes inlaid, the base with a two-character signature in a rectangular tablet, 22cm.

£200-300



201
TOMINAGA CHODO (1897-1987)
 PROBABLY SHOWA, C.1930

A Japanese camphor wood carving of an egret, the bird depicted standing on a textured rectangular base, the surface with a white wash and the beak and pupils picked out in black, signed Chodo underneath, together with the original *tomobako* wood box inscribed *Sagi, mokucho* ('egret, wood carving'), signed *Tominaga Chodo saku* ('made by Tominaga Chodo') and sealed Tominaga and Chodo on the inside, 31cm. (2)

£1,000-1,500

Tominaga Chodo (1897-1987) was a pupil of famous sculptor Yamazaki Choun (1867-1954). He lived in Fukuoka, Kyushu, and was a member of the prestigious Nitten art association. Some of his artworks are notably in the Japanese Imperial Collection.



202
A LARGE JAPANESE LION MASK FOR THE SHISHIMAI DANCE
 MEIJI OR LATER, 20TH CENTURY

Made of lacquered wood with areas picked out in gilt, the *shishi*'s fur is rendered in horse hair dyed in various colours, with movable jaw, eyes and ears, the mechanism visible at the back; inscribed and with a seal mark, 45cm.

£1,000-1,500



203
A JAPANESE SILK EMBROIDERY OF A PEKINGESE DOG
 MEIJI ERA, 19TH CENTURY

The charming pet is depicted standing four-square with its head turned towards the viewer, its profuse coat rendered in white and chocolate-brown threads on the buff ground, in its original glazed frame, 36cm x 46.5cm.

£150-250



204
A JAPANESE BRONZE MODEL OF A DOG
 MEIJI OR LATER, 20TH CENTURY

The Pekingese pup is depicted standing, with its head turned to the side and a paw resting on a large bell beside it, a kerchief tied up around its neck and with a long thick coat, 27cm. (2)

£150-250

Provenance: an English private collection, Somerset, purchased in Japan.



205

205

A JAPANESE BRONZE OKIMONO OF A RAM

MEIJI OR LATER, 19TH OR 20TH CENTURY

The recumbent animal depicted with its head slightly raised and its front legs neatly tucked underneath its body, the wool on its back curling in neat rows, signed underneath, in an inscribed *tomobako* wood box, 13.5cm. (2)

£200 300

Provenance: an English private collection, Somerset, purchased in Japan.



206

206

THREE JAPANESE METAL WEIGHTS OR BRUSHRESTS

MEIJI OR LATER, 19TH OR 20TH CENTURY

One rectangular-shaped, with a *fuku* character to each end and a horse head in the middle, a *jungin* (pure silver) mark to the side; the two others made of bronze, one with a *kappa* seated on a large cucumber and the other depicting a resting lion, the *tomoe* symbol beside it and signed Junmin Tamamoto, with an inscribed and signed *tomobako* wood box, 23.5cm max. (4)

£200-300

Provenance: an English private collection, Somerset, purchased in Japan.



207

207

A COLLECTION OF SIX JAPANESE BRONZE MIRRORS

MEIJI OR LATER, 19TH OR 20TH CENTURY

Variously cast with birds, flowers, mythical creatures and calligraphy, one with the sixteen-petalled chrysanthemum *kikumon* and another with the paulownia *go-san no kiri mon*, each with an inscription, 40.8cm max. (6)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300



208

**208
A LARGE JAPANESE BRONZE MODEL
OF A HORSE**

TAISHO OR LATER, 20TH CENTURY

Standing four-square with its head slightly turned to the side, its tail raised; the surface with a reddish patina; on a rectangular base inscribed to the side, 52cm.

£400-600

Provenance: an English private collection, Somerset, purchased in Japan.



209

**209
A JAPANESE BRONZE OKIMONO
MEIJI OR TAISHO, 20TH CENTURY**

Cast as a small boy side-saddle riding a large stallion, holding the horse's mane whilst resting his other hand on its croup, the underside signed Hozan, raised on an inscribed wood stand, 41cm.

£200-300

Provenance: an English private collection, Somerset, purchased in Japan.



210

**210
A JAPANESE BRONZE OKIMONO OF
AN ELEPHANT**

MEIJI ERA, 19TH/20TH CENTURY

Standing four-square and with its trunk raised, its head slightly turned to the side and with a joyful expression, the rough skin realistically depicted, 32cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

Provenance: from the collection of George Ottaway (1900-45), and thence by descent.



211

**211
A JAPANESE BRONZE FIGURE OF A BOY
MODERN, 20TH CENTURY**

The child is seated cross-legged on a large ball, wearing a backward cap and a thick scarf, smiling gently with his head slightly tilted, the marble base inscribed 'Hidamari' and with a signature for Yutaka Kato, 18cm.

£200-300

Provenance: an English private collection, Somerset, purchased in Japan.



212

**212
A JAPANESE SILVERED AND PARCEL-GILT
BRONZE OKIMONO OF MORI TAHEI
MODERN, 20TH CENTURY**

The famous samurai is depicted standing, holding his spear in one hand and a large sake cup in the other, with a seal mark to the back, possibly for Junichiro Hanwaka, 31cm. (2)

£250-350

Provenance: an English private collection, Somerset, purchased in Japan. See Japanese Works of Art, 17 May 2022, lot 229 for a related model sold in these rooms.



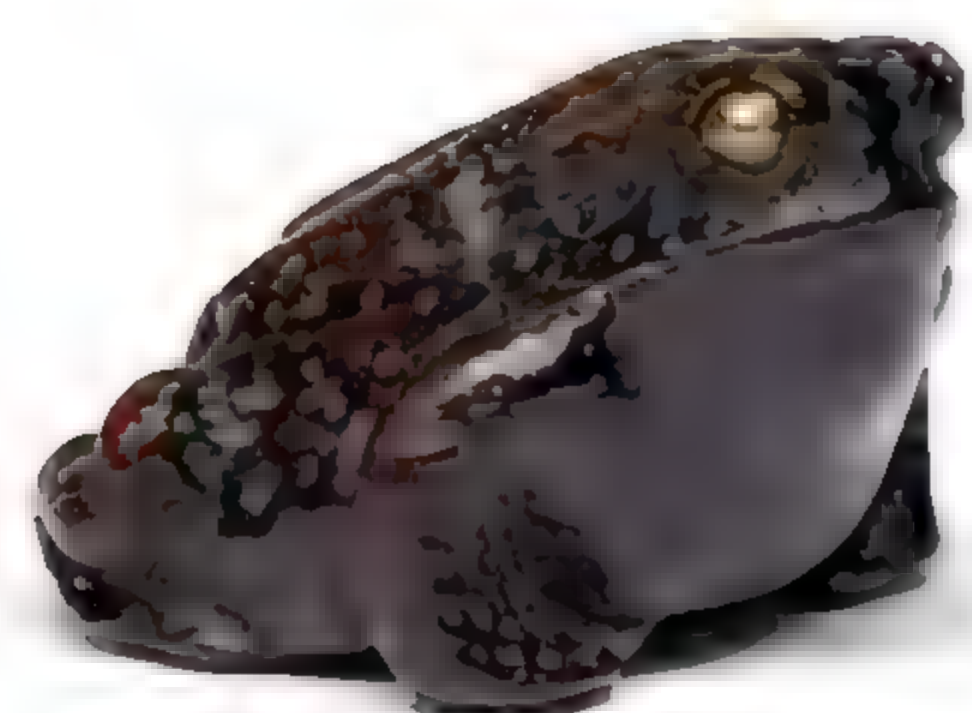
213

**213
A JAPANESE BRONZE OKIMONO
MEIJI ERA, 19TH/20TH CENTURY**

Depicting an elderly farmer smoking his pipe whilst resting on his adze, naturalistically modelled and with a benevolent face, the base with a two-character signature for Hidemi / Hideyoshi, 29.3cm.

£150-250

Provenance: an English private collection, Somerset, purchased in Japan.



214

A JAPANESE WOOD NETSUKE OF A TOAD

EDO PERIOD, 19TH CENTURY

The large amphibian depicted crouching with its head slightly raised, its bulging eyes inlaid with metal studs, the warts and bumps on the skin realistically rendered and the surface with a deep dark-brown patina, signed Shigetada, 4.1cm.

£400-600

Provenance: an English private collection, Somerset, purchased in Japan.

Cf. F Meinertzhagen, The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum, Part B, p.734 for other examples of toad netsuke signed Shigetada (which the author reads as 'Yoshitada').



215

A JAPANESE BOXWOOD NETSUKE OF A SHISHI

MEIJI ERA, 19TH CENTURY

Seated on its haunches and resting its head on a reticulated ball enclosing a smaller one, its head turned to the side as it bares its teeth in a snarl; its mane and tail with long trailing hair, with a two-character mark for Masayoshi underneath, 4.5cm.

£300-400

Provenance: an English private collection, Somerset, purchased in Japan.



216

A JAPANESE WOOD NETSUKE

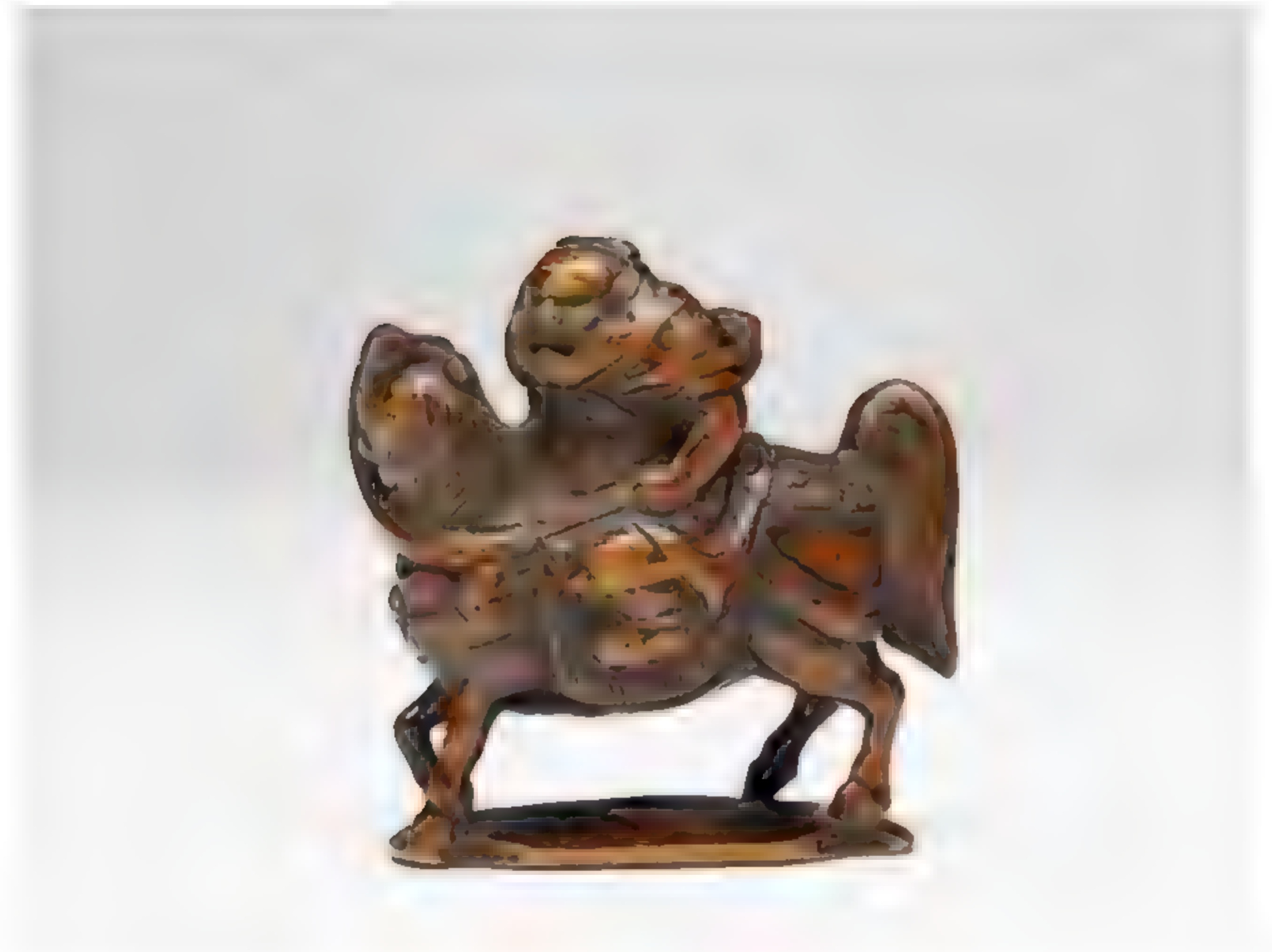
EDO PERIOD, 19TH CENTURY

Carved as Saigyō Hoshi resting on the slopes of Mount Fuji, the famous poet gazing at the sacred peak with his staff and wide-brimmed hat next to him, the side with large pines, 5.9cm.

£150-250



217



218



219



220

217
A JAPANESE WOOD NETSUKE
 EDO OR MEIJI, 19TH CENTURY

Modelled as a boy resting on a large drum, the child depicted wearing a simple apron decorated with scrolls, the sides of the drum carved to suggest the wood grain, the surface with a deep lustrous patina, signed Hokuhide / Hokushu underneath, 4cm.

£250-350

Provenance: an English private collection, Somerset, purchased in Japan.

218
A JAPANESE WOOD NETSUKE OF GENERAL GENTOKU
 EDO PERIOD, 18TH OR 19TH CENTURY

The armour-clad warrior depicted riding his horse Tokiro, his head turned to the left and with a ferocious expression, raised on a flat oval base with a central *himotoshi* hole, 4.3cm.

£400-600

Provenance: an English private collection, Somerset, purchased in Japan.

219
A JAPANESE WOOD NETSUKE
 EDO PERIOD, 19TH CENTURY

Carved as a man on a small raft, resting against his oar and with a large basket beside him, the waves to the side charmingly depicted in a naive fashion, 5cm.

£250-350

Provenance: an English private collection, Somerset, purchased in Japan.

220
A TALL JAPANESE WOOD NETSUKE OF A SENNIN
 EDO PERIOD, 18TH CENTURY

The Immortal depicted standing, clutching his walking stick whilst turning his head to the left with a smile on his face; he wears long robes and a coat of mugwort leaves, 10cm.

£400-600

Provenance: an English private collection, Somerset, purchased in Japan.



221

TWO JAPANESE KISERUZUTSU (PIPE CASES), TWO KISERU (PIPES), AND A TABAKO-IRE (TOBACCO POUCH)

MEIJI OR LATER, 19TH OR 20TH CENTURY

Both lacquer cases of *muso-zutsu* form, one with a tiger and bamboo branches rendered in gold lacquer, a two-character signature at the back; attached to a leather *tabako-ire* with a *shakudo* and copper *mae-kanagu* modelled as Daikoku holding hay bales and with his mallet beside him; the other *kiseruzutsu* of *roiro* black lacquer decorated with galloping horses; together with two silver and bamboo pipes, 23.3cm max. (6)

£150-250

Provenance: an English private collection, Somerset, purchased in Japan.



222

TWO JAPANESE KISERUZUTSU (PIPE CASES), AND A TABAKO-IRE (TOBACCO POUCH)

MEIJI OR LATER, 19TH OR 20TH CENTURY

One case made of rattan with metal mounts and a hinged lid, attached to a leather pouch with a *shakudo mae-kanagu* modelled as a *shishi*; the other made of bamboo, the surface carved to imitate a cord tied around it, 19.9cm. (2)

£200-300

Provenance: an English private collection, Somerset, purchased in Japan.



223

TWO JAPANESE KISERUZUTSU (PIPE CASES), AND TWO KISERU (PIPES)

MEIJI OR LATER, 19TH/20TH CENTURY

Both lacquer cases of *muso-zutsu* form, made of tightly-woven rattan with metal mounts, one with a stag antler lid carved with floral motives to one side; together with two bamboo and silver pipes, 22.4cm max. (6)

£200-300

Provenance: an English private collection, Somerset, purchased in Japan.

224

**A JAPANESE SINGLE-CASE WOOD INRO OR TONKOTSU
(TOBACCO BOX)**

MEIJI ERA, 19TH/20TH CENTURY

Of rectangular rounded shape, carved to both sides with a large carp amongst swirling waves, their eyes inlaid in mother of pearl, the lid with three seashells also rendered in nacre, 8.5cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



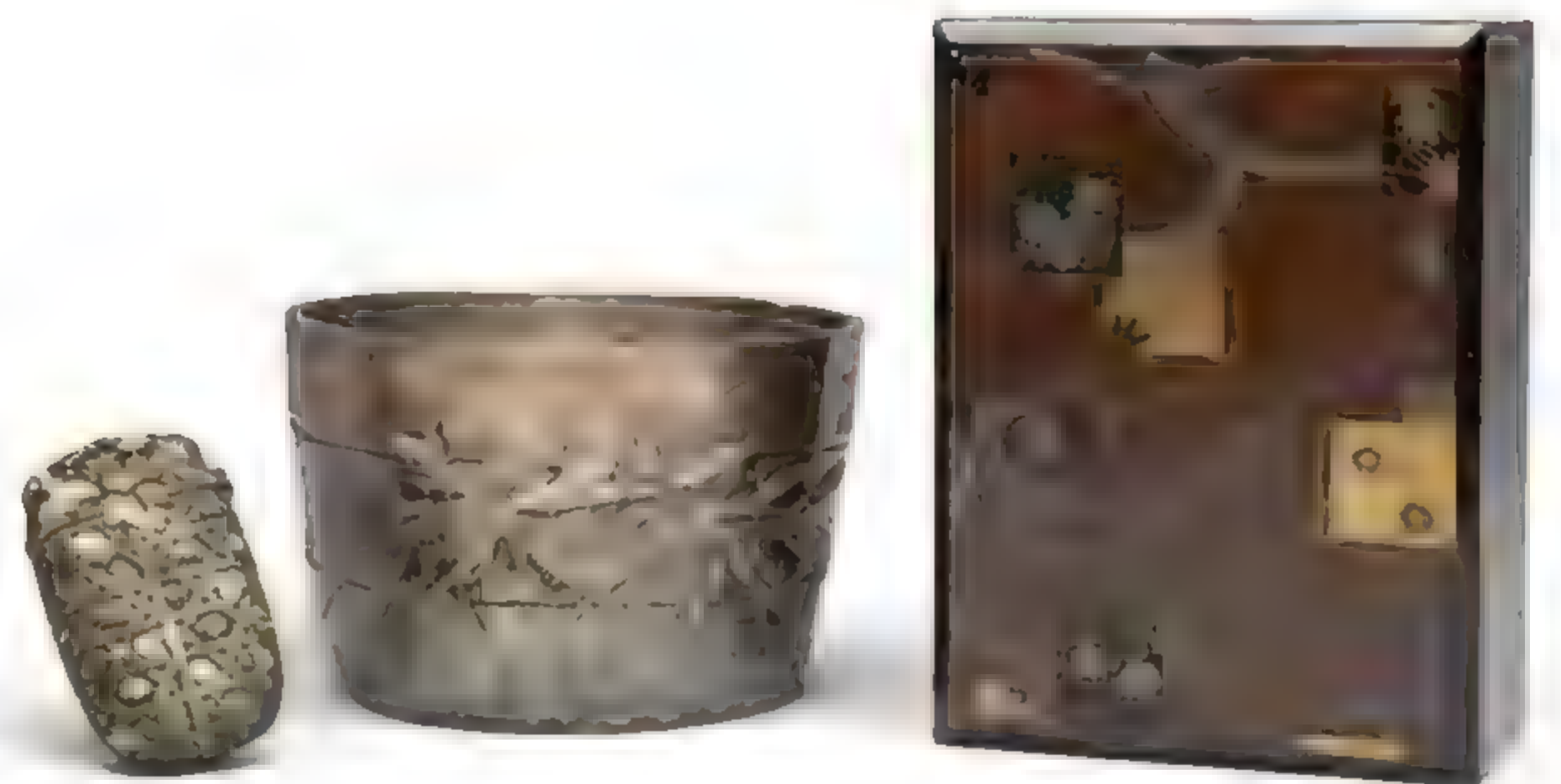
225

A SMALL COLLECTION OF JAPANESE PIECES

MEIJI AND LATER, 19TH/20TH CENTURY

Comprising: a silver bowl shaped as a section of bamboo, with a dedication to the side dated 1920 and marked 'Arthur & Bond Sterling Yokohama' underneath; a rectangular lacquer box and cover decorated with square panels of flowers and leaves scattered over waves; and a soft metal matchbox formed as a basket of fruits, 12.6cm max. (4)

£200-400



226

**A JAPANESE GOLD AND BLACK LACQUER NATSUME
(TEA CADDY)**

MEIJI OR LATER, 20TH CENTURY

In Kodaiji style, the delicate container embellished with chrysanthemum and paulownia *mon* rendered in gold, red and silver lacquer on the deep black ground, the cover with further crests, together with a fitted *tomobako* wood box inscribed Hira Shuzan, 5.5cm. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£80-120





227

A JAPANESE GOLD AND BLACK LACQUER BOX, COVER AND INNER TRAY

MEIJI OR LATER, 19TH/20TH CENTURY

Of rectangular shape, the cover decorated with two fan-shaped panels, one enclosing pavilions by a large rock on the lake shore, the other with bamboo branches amongst wispy clouds, rendered in gold and silver *takamaki-e* and *nashiji* on the black *roiro* ground, the rim embellished with a band of *karakusa* scrolls, 7.5cm x 15.8cm x 19.5cm; together with an inscribed *tomobako* wood box. (4)

£200-300

Provenance: an English private collection, Somerset, purchased in Japan.



228

A JAPANESE LACQUER SUZURIBAKO (WRITING BOX AND COVER)

TAISHO OR LATER, 20TH CENTURY

Of typical rectangular shape, the cover decorated with silver-coloured and copper inlays on the black *roiro* lacquer ground, two fan-shaped and the three others rectangular, embellished with depictions of flowers and bamboo; the inside with a metal *suiteki* (water dropper), inkstone and brush, 4cm x 15cm x 23.2cm. (5)

£150-250

Provenance: an English private collection, Somerset, purchased in Japan.



229

A JAPANESE LACQUERED KEYAKI WOOD BOX, COVER AND TRAY

TAISHO OR LATER, 20TH CENTURY

Of square shape, the box with slightly rounded sides and the lid decorated with bamboo branches rendered in black, gold and silver lacquer, the knop modelled as the crescent moon; the tray embellished with two *sakura* blossoms and flower buds, 21.9cm max; with a *tomobako* wood box with a paper label to the side. (4)

£150-250

Provenance: an English private collection, Somerset, purchased in Japan.

230

A JAPANESE RED AND GOLD LACQUER CABINET

MEIJI OR TAISHO, 20TH CENTURY

Possibly Ryukyu Islands, the tall rectangular front with many panels painted with vines, leafy tendrils and flower sprays, the top row with four drawers; three pairs of doors below opening to reveal the inside, the top two doors embellished with cranes; all within black borders embellished with scrolling tendrils painted in gilt; the sides with further panels of flowers, 139cm x 96cm x 51cm. (5)

£800-1,200

231

A KOREAN HARDWOOD AND MOTHER OF PEARL INLAID TRAVELLING CHEST

JOSEON, 19TH CENTURY

The hinged top lifting to reveal a rectangular mirror, with two front compartments opening outwards revealing an arrangement of drawers within, the exterior with loose ring handles, inlaid in mother of pearl with two phoenix, small animals, birds, bats and a roundel with a figure riding a horse, 21cm x 26cm x 35cm.

£1,000-1,500

Provenance: by repute, acquired from Christie's 6th October 1994.

232

A JAPANESE TSUGARU LACQUER STAND

MODERN, 20TH CENTURY

The scroll-shaped body decorated with abstract mottled patterns in warm shades of red, ochre and dark green, with scattered *aogai* mother of pearl details, the underside a lustrous black, 7cm x 34cm x 19.5cm.

£100-200

233

A JAPANESE KEYAKI (ELM) WOOD LOW TABLE

MEIJI ERA, 19TH/20TH CENTURY

With a rectangular top, the slightly curved legs embellished with formal designs, 89cm x 78cm x 31cm.

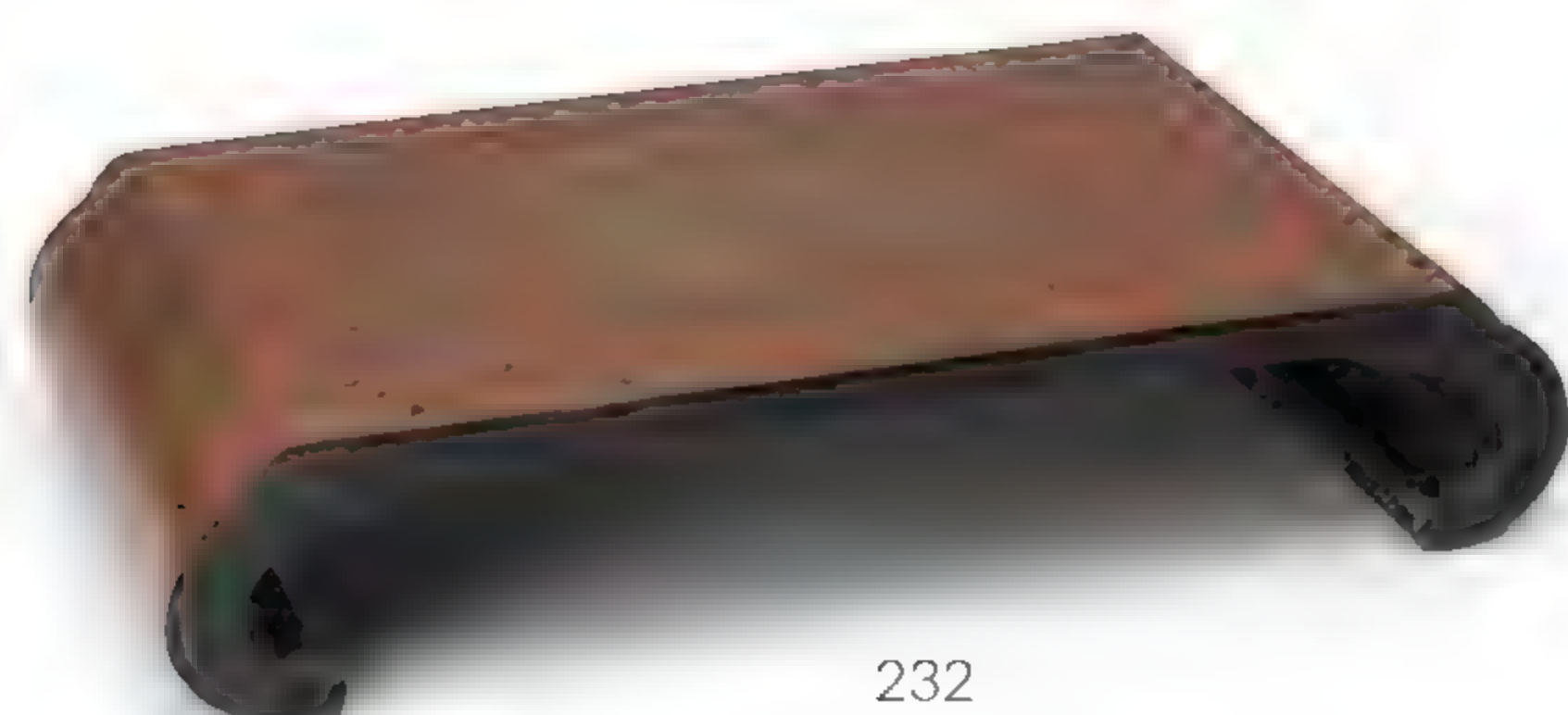
£200-300



230



231



232



233



234 two views



235 part lot illustrated



236



234

A JAPANESE LACQUER AND EGGSHELL BOX

MEIJI ERA, 19TH/20TH CENTURY

Shaped as a pavilion and decorated with many cranes in flight on the white eggshell ground, the walls opening to reveal many boxes decorated with chickens and further cranes, some in *tsugaru* lacquer, 24cm x 11.3cm x 15cm. (a lot)

£300-500

235

AN UNUSUAL JAPANESE WOVEN 'PHOTOTEXTURE' PICTURE OF EMPEROR MEIJI

MEIJI ERA, 19TH/20TH CENTURY

With the official portrait of the sovereign after the drawing by Eduardo Chiossone (1888), depicted seated by a table, his hat with feathered plumes beside him and holding the hilt of his sword; framed by a border of chrysanthemum, paulownia, and leafy tendrils; with two lines of inscriptions below; together with paper ephemera, including two printed Japanese texts, a translation of the 'Precepts of Iyeyasu' by K. Wadagaki of the Imperial University and a description of the process of phototexture signed 'Tomizawa Phototexture Department'; the silk panel pasted to a paper scroll mount, 37cm x 30cm. (5)

£200-300

236

TWO JAPANESE LACQUERED WOOD NOH MASKS

EDO OR MEIJI, 19TH CENTURY

Both covered with gesso painted in polychrome, the mask of Kojo with hair, moustache and beard made of horsehair; the other masks depicting a grimacing Usofuki, 21.2cm and 18.9cm respectively. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

237

A RARE JAPANESE GOLD LACQUER TOKKURI (SAKE BOTTLE) AND COVER

EDO PERIOD, 18TH CENTURY

The tall body decorated with large pine and prunus trees issuing from rockwork and with bamboo leaves underneath; a paulownia *mon* to one side and another crest with two confronting sparrows in a ring with bamboo leaves to the other; the inside rendered in *nashiji* lacquer, the lid with further prunus flowers, 19.5cm. (2)

£300-500



237



238

238
A JAPANESE FIREMAN'S KAJI-HAORI (JACKET), MUNEATE (BREASTPLATE), AND FRAMED LINER
 EDO PERIOD, 19TH CENTURY

The garment and plastron made of woven cotton fabric dyed a light blue colour, both with white appliqués with raised gold embroidered edges in the shape of three-branch star *mon* crests, the top of the breastplate with further formal designs and the back with a stylised *reishi* head, a paper lining to the inside which has been removed, framed and glazed, with many lines of calligraphy referring to the fire station and dated 'middle of the ninth month, Bunkyo 3 (1863)', the jacket 124.5cm x 99cm, the frame 99cm x 137cm. (3)

£300-500

Cf. M Bincsik, The MET Museum New York, Kimono Style, Edo Traditions to Modern Design, The John C. Weber Collection, pp.78-79 no.12 for an example of a firefighter's ensemble similarly decorated in a simple manner with family crests to the back of the jacket and to the plastron. The author explains that the ensemble would not have been used to extinguish fires, but to safeguard the area and possibly give instructions to firefighters.

The framed document refers to a person associated with the Seikanji Temple, commonly known as the Utanakayana Temple, in eastern Kyoto (now in Higashiyama ward, Rakuto area).

239
A JAPANESE IRON AND PAPER ANDON (LANTERN)
 EDO OR MEIJI, 19TH CENTURY

The removable shade of rounded square form with a short handle at the top, raised on a patinated stand with four slightly splayed legs and with a sharp pricket in the centre, 26cm x 68cm. (2)

£500-800

240
A TALL JAPANESE BLACK LACQUER SHOKUDAI (CANDLESTICK)
 MEIJI ERA, 19TH/20TH CENTURY

The long stem rising from a chrysanthemum-shaped base and with a foliate drip catcher, the etched copper mounts decorated with scrolling designs, 60cm.

£400-600



239



240



241
SAITO TAKASHI (B.1943)
 HEISEI ERA, DATED 2002

A Japanese drawing, pencil on paper, depicting a hand clenched in a tight fist, inscribed lower left margin *Te heiseiju yonen ku gatsu matsuhitsu* ('Hand, 14th Year of Heisei, I completed this at the end of September'), signed and sealed by Saito Takashi; a paper label at the back repeating the inscription, framed and glazed, 46.50cm x 54.5cm.

£800-1,200

Figures in Saito Takashi's works are often described as ghost-like, tormented and eerie. Living in almost complete solitude on top of a mountain in Fukushima, Saito first exhibited his work in 1963 at the Yomiuri Independent Exhibition. With no affiliation to any Japanese school, Saito continues to produce and display his idiosyncratic work around the country. In 2020, Sagawara Art Museum dedicated an exhibition to his art and to earthenware pieces by Raku Kichizaemon XV, illustrating their shared interest in depicting the truth of life and the many complexities of the human condition.



242
SAITO TAKASHI (B.1943)
 SHOWA ERA, DATED 1982

A Japanese drawing, pencil on paper, depicting the upper half of a grimacing face, the hauntingly distorted features resembling a gnarled tree trunk, sealed, framed and glazed, with a label to the back dating the work to the month of February, Showa 57 (1982), 64cm x 44cm.

£1,000-2,000



243

243

IWAMI REIKA (1927-2020)

SHOWA ERA, DATED 1976

A Japanese woodblock print with gold detail, depicting an abstract design reminiscent of wood grain, signed, titled and numbered 9/50 in pencil in the lower margin, framed and glazed, 59.5cm x 43.5cm overall.

£200-400

244

IWAMI REIKA (1927-2020)

SHOWA ERA, DATED 1975

A large Japanese woodblock print with gold detail, depicting an abstract design reminiscent of wood grain, signed, titled and numbered 33/50 in pencil in the lower margin, framed and glazed, 80cm x 63.5cm overall.

£400-600

245

RYOHEI TANAKA (1933-2019)

HEISEI ERA, DATED 1977

A Japanese etching entitled 'Lingering Snow', numbered 47/100, signed and dated lower margin, framed and glazed, 48.5cm x 30cm.

£200-400



244



245



246
TRAN NGUYEN DUNG
(B.1942)
 20TH CENTURY

A large Vietnamese gouache painting on canvas of three beauties on a balcony, the figures vividly depicted wearing colourful *ao dai* dresses and amongst luxuriant flowers, signed bottom left corner, framed, 79cm x 98cm, 110cm x 128.5cm overall.

£1,500-2,000



247
A SMALL COLLECTION OF SOUTH-EAST ASIAN PAINTINGS
 20TH AND 21ST CENTURY

Two depicting landscapes, the first by Ramsay Ong (Indonesian, 1943-), pigments on bark cloth, dated 1999, signed and with two red seals; another by Tham Siew Inn (1946-), watercolour on paper, dated 16th December 2011; the third by Chen Fang Chin (act. c.2005), ink and colour on paper, with portraits of seated beauties; all framed and glazed, 33cm x 41.5cm max. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500





248



248

TWO KOREAN BOTTLE VASES

JOSEON DYNASTY, 19TH CENTURY OR EARLIER

The first a Buncheong-type vessel with a grey celadon body and painted with brown leafy sprays; the other with a white-glazed bulbous body and a tall tapering neck, an inventory number written in black ink underneath, 24cm and 27cm respectively. (2)

£300-500

249

A TALL KOREAN SANGGAM SLIP-INLAID CELADON EWER

PROBABLY 20TH CENTURY

The tall bottle of double-gourd form with an elongated waist and tapered neck, a long curved spout and slender handle; decorated in slip and iron inlays with cranes in flight among clouds, 29.5cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-400



249



250

250

A SMALL KOREAN SANGGAM SLIP-INLAID BOWL

JOSEON OR LATER, 19TH OR 20TH CENTURY

Of conical shape, the celadon-grey surface decorated with flowerheads and rings to the well and cavetto, raised on a short foot, 12.6cm.

£200-300



251

251

A KOREAN SANGGAM SLIP-INLAID CELADON BOWL

GORYEEO DYNASTY, 12TH/13TH CENTURY

The well decorated with three flowerheads to the centre surrounded by a ring of *ruyi* heads; with flower sprays and clusters of fruits to the cavetto, and a band of chevrons to the rim; the exterior with four cranes in flight amongst stylised clouds, 19.3cm.

£500-1,000

252

A KOREAN BUNCHEONG SLIP-INLAID BOWL

JOSEON DYNASTY, POSSIBLY 15TH/16TH CENTURY

The wide body raised on a short foot, the grey stoneware decorated to the well with a medallion enclosing many flowerheads, encircled by a band of rope-like patterns and a border of stylised grass designs, the reverse with similar decoration, 20.2cm.

£200-300

Provenance: a private London collection, acquired prior to 2000.



252



253



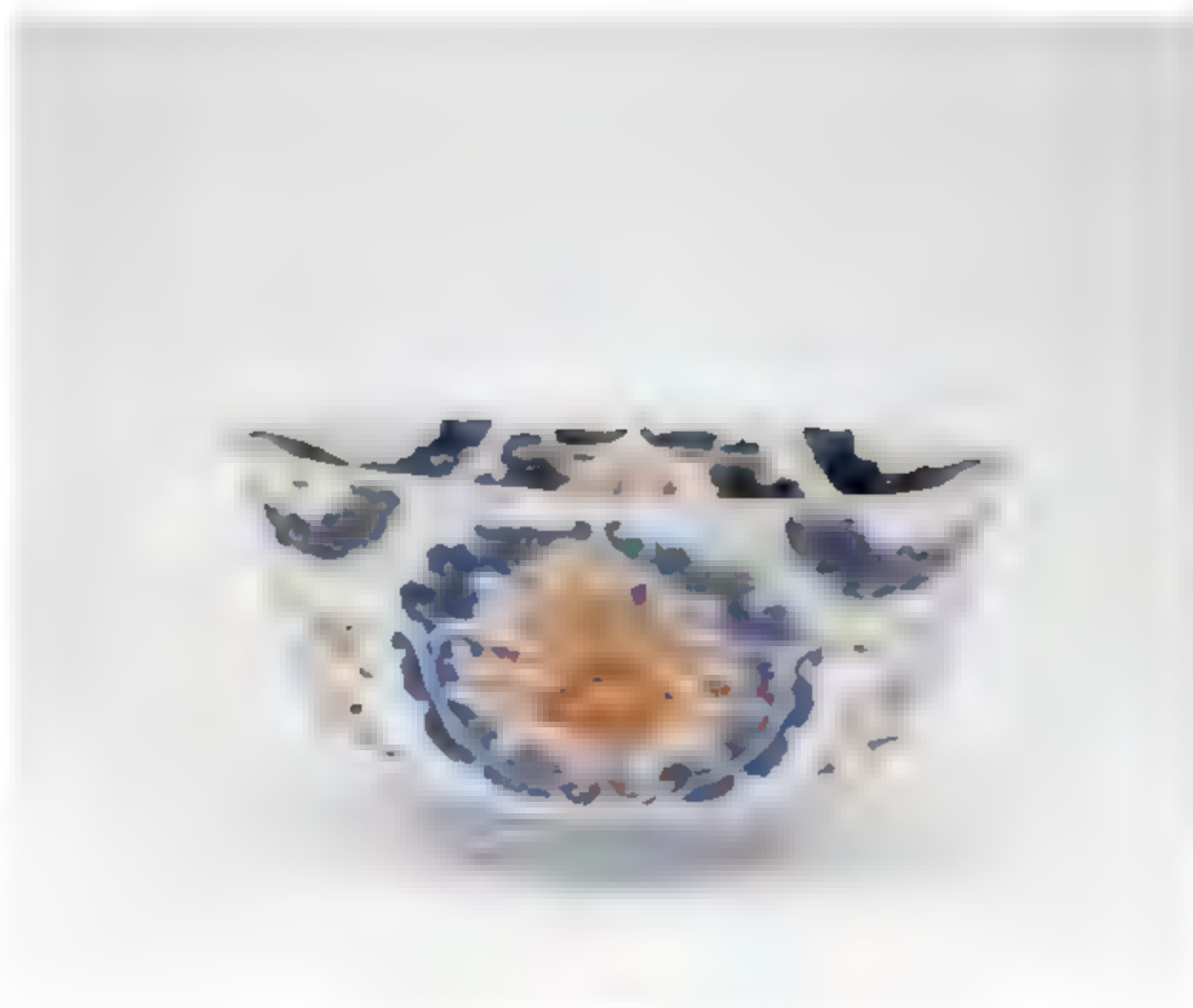
254



255



256



257



258

253
A JAPANESE BLUE AND WHITE MUSTARD POT
FOR THE EUROPEAN MARKET
EDO PERIOD, 17TH CENTURY

The bulbous body raised on a short flared foot and with a scrolling handle, the sides decorated in underglaze blue with poppies and other stylised blooms and buds, the foot with a border of triangular lappets and the handle with *karakusa* scrolls, with European silver mounts decorated with further floral designs, 10cm.

£400-600

See *Asian Art*, 11th November 2009, lot 188 for a related mustard pot from the Soame Jenyns Collection sold in these rooms.

254
A JAPANESE MOULDED CISTERN OR COFFEE POT
EDO PERIOD, C.1700-30

The tall body raised on a hexagonal foot and with a bulbous neck, moulded and richly painted with the Seven Gods of Good Fortune and an attendant enjoying a picnic, the deities depicted with jovial expressions and surrounded by their attributes; the base with acanthus leaves and the neck painted with hares amongst crashing waves in between auspicious emblems, the cover with dragons amongst scrolling clouds and the knop modelled as a sacred jewel, 38.5cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

Provenance: formerly in the collection of Sir Arthur Collins (1834-1915), Chief Justice of Madras between 1885 and 1899.

Cf. *S Jenyns, Japanese Porcelain*, pl. 28a for a related example. Also, see the British Museum, access. no. Franks.493.a for a coffee pot with the same decoration.

255
AN UNUSUAL JAPANESE ARITA BLUE & WHITE BOWL
EDO PERIOD, C.1670-1740

The deep straight body raised on a short foot and with a flared neck, the foliate rim with a brown edge; decorated in underglaze blue with two figures observing a butterfly to the well, one holding a parasol; the sides with a flowering prunus tree and other flowers emerging from behind rockwork; the exterior with a similar design of a gnarled cherry tree to one side and stylised flowers and rocks to the reverse; the base with a *fuku* mark within a doubled-lined square, 11.3cm.

£300-500

Provenance: from the collection of David Stopher, Kent, purchased from R&G McPherson Antiques, London. Formerly in the J Johnston Collection, no.701, and the J Drew Collection, no.216.

Cf. *S Jenyns, Japanese Porcelain*, pl.73D for a barbed rim dish with similar decoration.

256
THREE JAPANESE IMARI SALTS
EDO PERIOD, C.1700

All three with a waisted body raised on three small ball feet and with a concave top, decorated with moulded panels enclosing various flowering sprays rendered in gilt, red, green, and aubergine enamels, 7cm max. (3)

£200-400

Provenance: from the collection of David Stopher, Kent.

Cf. *J A Jörg, Fine & Curious, Japanese Export Porcelain in Dutch collections*, p.164, no.187 for a related pair of salts.

257
A LARGE JAPANESE IMARI BOWL
EDO PERIOD, C.1700

The deep U-shaped body raised on a short foot, typically decorated in underglaze blue, gilt, pink and red enamels, the well painted with a large vase of flowers by a fence, the cavetto and rim with a wide border enclosing formal designs of prunus, lotus and tasselled curtains, the reverse painted with similar decoration, 28.7cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

258
A COLLECTION OF JAPANESE IMARI PIECES
EDO PERIOD, 18TH CENTURY

Comprising: a small moulded teapot, the foliate body decorated with rabbits prancing amongst vegetation; a scalloped bowl and a dish, and a nine-sided plate, all three decorated with floral designs rendered in gilt and polychrome enamels, 20.9cm max. (5)

£500-800



259

259

A LARGE JAPANESE 'GOLD IMARI' DISH

EDO PERIOD, C.1700

Richly decorated in gilt, pink and red enamels, painted to the centre with a flowering spray of peony framed by a band of quails, millet and other birds in flight, the rim with panels enclosing peony, magnolia and camellia, the reverse left undecorated, 54.1cm.

£500-1,000

Cf. C J A Jörg, *Fine & Curious, Japanese Export Porcelain in Dutch Collections*, pp.115-116, no.123, for another example. The author explains that other pieces from the same service are in the Groninger Museum, Groningen. Similar pieces can also be seen at the Hofburg Palace in Vienna, and the Topkapi Saray Museum in Istanbul.

260

THREE LARGE JAPANESE IMARI DISHES

EDO PERIOD, 18TH CENTURY

All decorated in underglaze blue, gilt and polychrome enamels, one with a foliate rim and moulded to the centre with a large chrysanthemum, painted with *ho-o* birds in flight, paulownia branches, chrysanthemum and scrolling tendrils; another also with moulded elements and painted with two peacocks by a gnarled prunus tree to the centre, the cavetto and rim with bands of flowers, birds and butterflies; the third in Kenjo Imari style with three carts laden with vases of flowers, brocade patterns and further blooms, 54.2cm max. (3)

£500-1,000



260



261

A LARGE JAPANESE IMARI CHARGER

EDO PERIOD, 1680-1710

Typically decorated in underglaze blue, gilt, black and red enamels, the well with bamboo and stylised lotus flowers in between bands of diaper cell patterns, the cavetto and rim with a wide border enclosing shaped panels of *shishi* and *ho-o* birds, on a ground of flowers and scrolling tendrils rendered in gilt, the reverse with three sprays of peony, 54cm.

£300-500

Provenance: from the collection of Charles William Martin (1850-96) of Quorn Place, Leicestershire. See lot 93 for another Japanese piece from the same collection.

262

A JAPANESE IMARI DISH

EDO PERIOD, C.1700

Typically painted in underglaze blue, gilt, red and orange enamels, the well decorated with a large vase of flowers by a fence, the cavetto and rim with a wide border of flowers, stylised leaves, and tasselled curtains, the underside with three sprays of chrysanthemum, prunus and peony, 34cm.

£200-300



263

AN UNUSUAL JAPANESE PORCELAIN STRAINER AND TWO IMARI DISHES

EDO PERIOD, 18TH CENTURY

All three decorated in underglaze blue, gilt, and polychrome enamels, the colander with a wide body raised on three conical feet, decorated to the well with a tripod vase containing a large bouquet of peony, with radiating panels to the rim enclosing further flowers, landscapes and formal designs; the reverse with *karakusa* scrolls and the unglazed base inscribed with an old European collection number; the two dishes with further flowers, one with a central design of a pavilion by a pond and with blossoming prunus beside it, unmarked, and the other with a Chinese Chenghua mark, 31cm max. (3)

£200-300

Provenance: from the collection of David Stopher, Kent.

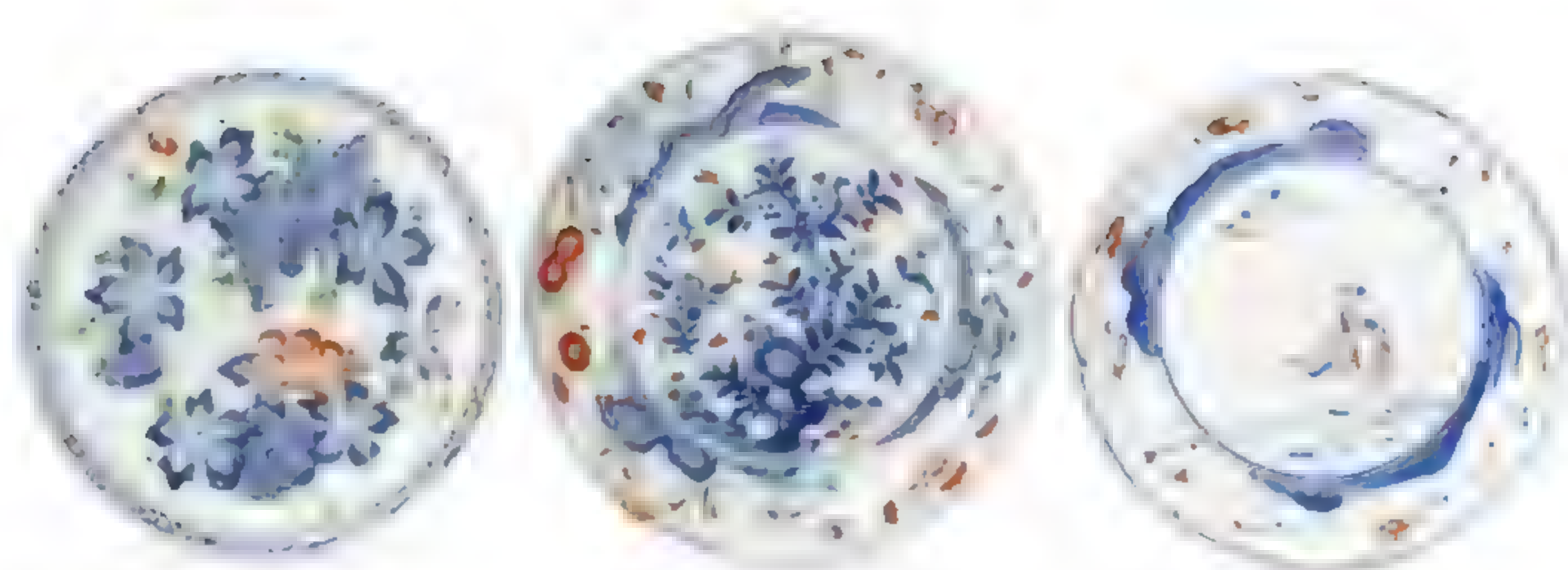
264

THREE JAPANESE KAKIEMON-STYLE DISHES
EDO PERIOD, 17TH CENTURY

All three decorated in underglaze blue and polychrome enamels, one with a foliate rim and painted with two cranes to the well, the base with a four-character Chinese mark reading as *Xuan Ming nian zhi*; the other two with flowering sprays of peony and other blooms, one with a Chinese Chenghua mark to the reverse, 22.4cm max. (3)

£200-300

Provenance: from the collection of David Stopher, Kent.



264

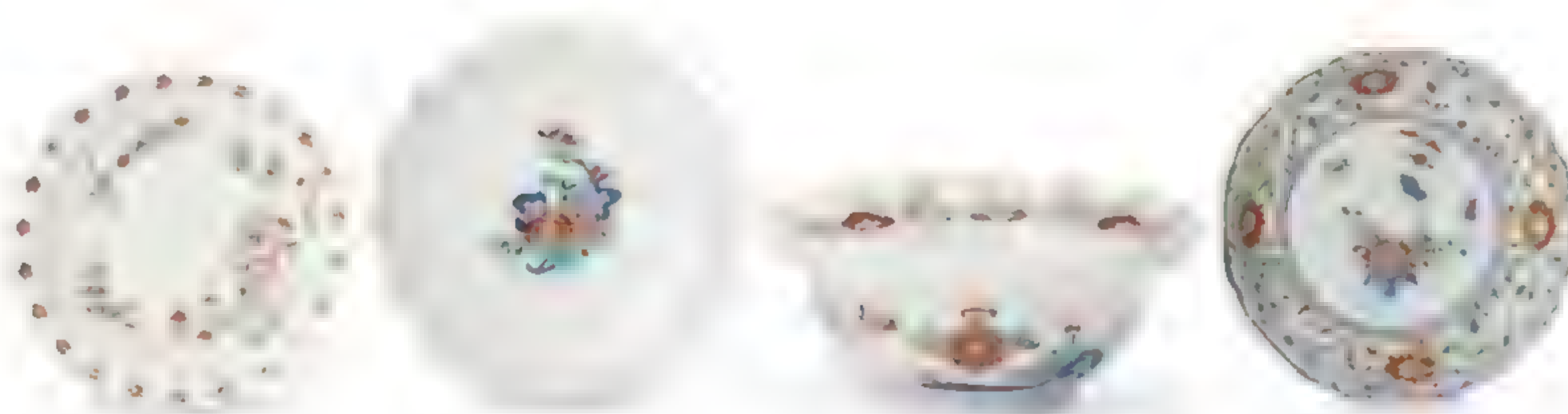
265

A JAPANESE KAKIEMON-STYLE BOWL, COVER AND TWO DISHES
EDO PERIOD, 17TH CENTURY

The bowl and possibly associated cover both with a scalloped rim, decorated in underglaze blue, gilt and polychrome enamels with flowering sprays of chrysanthemum and *reishi* heads; one dish with a foliate body and painted with further blooms, and the other dish with two small birds, bamboo and peonies, the rim with prunus blossoms, 15.6cm max. (4)

£200-300

Provenance: from the collection of David Stopher, Kent.



265

266

A COLLECTION OF JAPANESE IMARI PIECES
EDO PERIOD, C.1700

Comprising: a jug and a mug, both with a curved side handle; a pair of beakers, and a cup and saucer; all typically decorated in underglaze blue, gilt and polychrome enamels with flower sprays; the mug with moulded decoration and slightly raised elements; the cup and saucer both painted with a large tripod vase of flowers by a fence, 16cm max. (6)

£300-500

Provenance: from the collection of David Stopher, Kent.



266

267

A SMALL COLLECTION OF JAPANESE IMARI PIECES
EDO PERIOD, 18TH CENTURY

Comprising: a bottle vase and three bowls, all typically decorated in underglaze blue, gilt and polychrome enamels; the larger bowl with fluted sides and a scalloped rim; all painted with various flowers and chrysanthemum *mon*; the bottle and the larger bowl with labels for 'Artemesia Alresford Hants', 23.7cm max. (4)

£300-500

Provenance: from the collection of David Stopher, Kent.



267

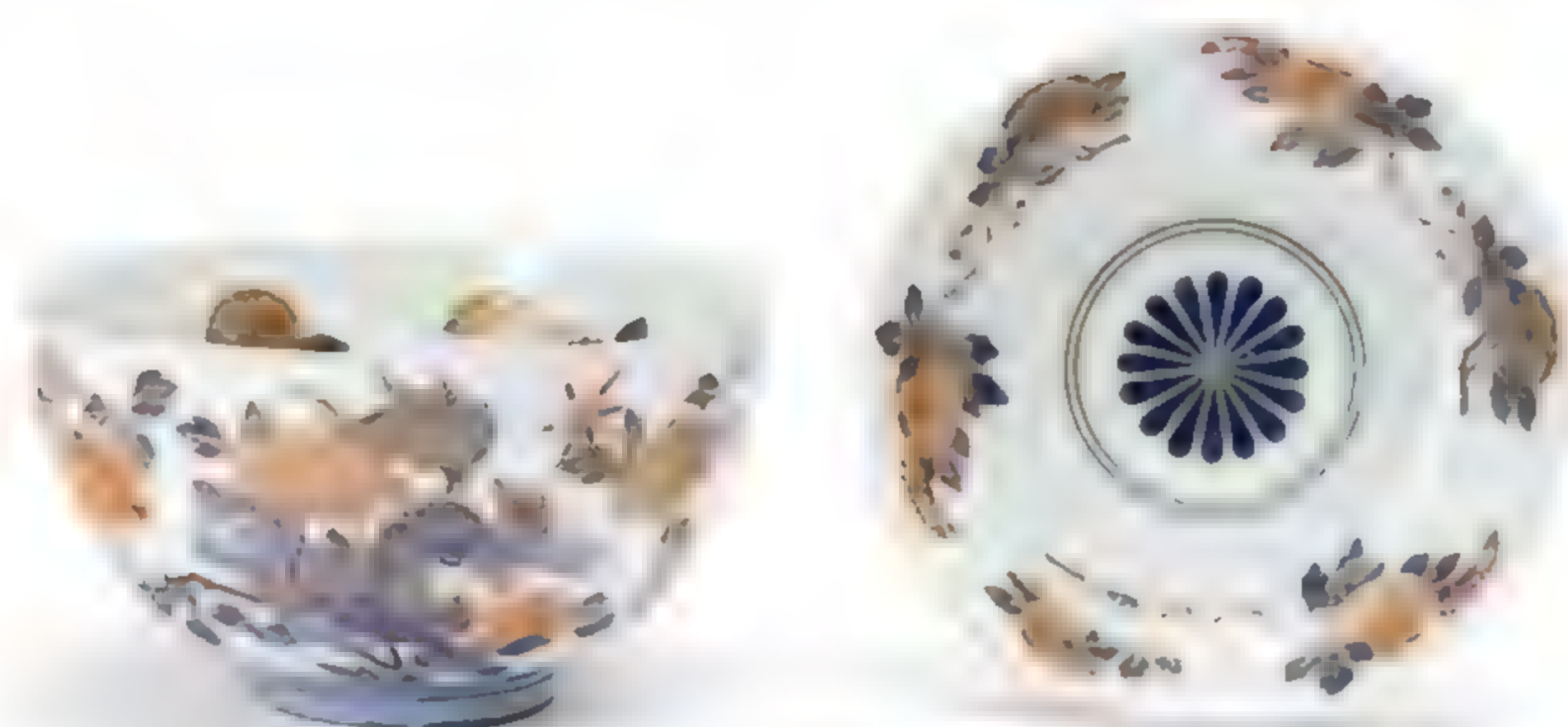
268

A JAPANESE IMARI MOULDED BOWL & COVER
EDO PERIOD, 18TH CENTURY

The deep U-shaped body raised on a short straight foot, typically decorated in underglaze blue, gilt, and red enamels; the inside with a chrysanthemum flowerhead to the centre and three large sprays of chrysanthemum, the decoration repeated on the inside of the cover; the exteriors with many *shishi* prancing amongst flowering branches of chrysanthemum, some of the blooms moulded in low relief; 17cm max. (2)

£400-600

Provenance: from the collection of David Stopher, Kent.



268

269

A JAPANESE GOSU SATSUMA VASE

MEIJI ERA, 19TH CENTURY

The baluster body with a tall flared neck and handles shaped as reticulated chrysanthemum; painted with a dense pattern of *karakusa* scrolls, the decoration rendered in typical thick blue enamels, gilt and polychrome, 31.5cm.

£1,200-1,500



270

A LARGE JAPANESE GOSU SATSUMA VASE

MEIJI ERA, 19TH CENTURY

Of flattened rhomboid form and typically painted in thick blue enamels, gilt and polychrome, two sides decorated with many peonies, chrysanthemum and maple branches issuing from behind a screen, the reverse with further blooms emerging from behind a fence and with tasselled curtains above, the shoulder and neck richly decorated with formal designs and brocade patterns, the base inscribed *Satsuma yaki*, 28cm.

£400-600



271

A JAPANESE GOSU SATSUMA VASE

MEIJI ERA, 19TH CENTURY

With five cylindrical necks rising from a compressed circular body, on a short foot; decorated with gilt, red and thick blue enamels on the crackled ground, with chrysanthemum flowers and maple leaves floating in a stream and with formal jewel-like decoration to the necks, signed underneath, 18cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300



272

A PAIR OF JAPANESE SATSUMA VASES

MEIJI ERA, 19TH/20TH CENTURY

Each delicately painted with two beauties underneath leafy maple branches, the young women wear colourful garments embellished with ornate patterns painted in gilt, their hair elaborately arranged with many hairpins, both vases with a two-character signature underneath, both 25cm. (2)

£400-600



273

TWO JAPANESE MINIATURE VASES BY MEIZAN

MEIJI ERA, 19TH/20TH CENTURY

Each with a bulbous body and a tall slender neck, both decorated with panels enclosing figures in interiors and birds amongst flowers, alternating with depictions of auspicious symbols and brocade patterns, with further sacred object to the necks, each signed Meizan underneath, both 12cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

274

A JAPANESE SATSUMA KORO (INCENSE BURNER) AND COVER

MEIJI ERA, 19TH/20TH CENTURY

Of hexagonal shape, typically decorated in polychrome and gilt with rectangular panels enclosing many beauties in an interior, immortals and scholars, together with an associated wooden stand, a three-character signature in a rectangular reserve underneath, 14.8cm. (3)

£100-200





275



276



277



278

275
A JAPANESE SATSUMA FOLIATE DISH
MEIJI ERA, 19TH/20TH CENTURY

The well richly decorated with many shaped panels enclosing various depictions of figures in interiors and in gardens, on a dense ground of brocade patterns; the decoration rendered with a profusion of details in gilt, the reverse inscribed *Meizan sei, Satsuma yaki* and with an impressed mark, 25.3cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

277
TWO JAPANESE SATSUMA BOWLS
MEIJI ERA, 19TH/20TH CENTURY

One with a foliate rim and the other of square shape, both typically decorated in gilt and polychrome enamels with many figures in landscapes and flowers, both signed, 12.4cm and 10.4cm respectively. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

276
A PAIR OF SMALL JAPANESE SATSUMA VASES BY KINKOZAN
MEIJI ERA, 19TH/20TH CENTURY

Each with a bulbous body raised on a spread foot and with a flared rim, decorated with circular panels enclosing figures including samurais and beauties, on a deep navy-blue ground embellished with dense brocade patterns rendered in gilt, both signed Kinkozan in red underneath, both 9.5cm. (2)

£150-250

278
TWO JAPANESE SATSUMA KORO (INCENSE BURNERS)
MEIJI ERA, 19TH/20TH CENTURY

Both with a reticulated cover, the first of bulbous form decorated with shaped panels enclosing many figures in landscapes, on a dense ground of brocade patterns, the sides applied with chrysanthemum-shaped handles, the base signed in a gourd-shaped reserve *Dai Nihon Haruzan / Shunzan zo*, 15cm; the other censer of flattened circular shape with tall curved handles, decorated with many chrysanthemum flowers, with a long signature for Shozan, 10.5cm. (4)

£300-500

279

**A COLLECTION OF JAPANESE
MINIATURE PIECES**

MEIJI AND LATER, 19TH AND 20TH
CENTURY

Comprising: nineteen Satsuma pieces,
variously shaped as vases, teapots,
a box and cover, and bowls; painted
with figures, flowers and landscapes,
some with signatures; together with a
miniature Kutani bowl, and a Fukagawa
bowl painted with fish and irises, signed
Fukagawa sei, 10cm max. (21)

PLEASE NOTE THIS LOT IS TO BE
OFFERED WITHOUT RESERVE.

£200-300



280

THREE JAPANESE SATSUMA PIECES

MEIJI ERA, 19TH CENTURY

The first a large dish painted to the well with two rectangular panels enclosing beauties and a shrine in a mountainous landscape, on a ground of chrysanthemum and wisteria, signed *Masakawa / Shuzan*; two bowls with scalloped rims similarly decorated with shaped cartouches of figures on a ground of dense brocade patterns, respectively signed *Gyokuzan zo* and *Satsuma Masahide tsukuru*; together with a Kutani footed cup decorated in gilt and polychrome enamels with further figures, a landscape *en grisaille* and lines of calligraphy to the inside, signed, 25cm max. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.





281



282



283



284



285



286

281
A PAIR OF JAPANESE POTTERY VASES
MEIJI OR LATER, 19TH OR 20TH CENTURY

Each painted with a continuous scene of many lotus flowers and leaves, with details highlighted in gilt; both with a border of lappets to the shoulder and *kikumon* on a cell diaper ground to the neck, the sixteen-petalled chrysanthemum crests and geometric designs rendered in thick enamels, unmarked, both 27.4cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200

Provenance: from the collection of David Stopher, Kent.

284
A MASSIVE JAPANESE IMARI VASE
MEIJI OR LATER, 19TH OR 20TH CENTURY

Richly decorated in polychrome enamels and gilt with shaped panels enclosing beauties and children in gardens, fanciful birds, dragons and flowers, on a dense ground of cash designs, chrysanthemum *mon* and scrolling tendrils, the base signed, 91cm.

£750-950

282
A PAIR OF JAPANESE VASES BY THE KORANSHA COMPANY
MEIJI OR LATER, 20TH CENTURY

Both with a bulbous body and a tall straight neck, decorated in underglaze blue, gilt, and red enamels on the celadon ground, painted with figures in mountainous river landscapes above bands of *ruyi* heads, the necks embellished with lappets of stylised flowers, scrolling tendrils and geometric designs, each with the orchid mark for the Koransha Company, both 24.3cm. (2)

£200-300

285
A LARGE JAPANESE KO KUTANI-STYLE VASE
MEIJI OR LATER, 20TH CENTURY

The tall bulbous body richly decorated with gilt and polychrome enamels, painted with dense brocade patterns, scrolling tendrils and shaped panels enclosing figures in gardens, birds and flowers, and mountainous river landscapes, the base with a paper label for 'Christie's 25 Jun 1998', 35.5cm.

£300-500

Provenance: a British private collection, purchased at Christie's London, 25th June 1998, lot 401.

283
A PAIR OF JAPANESE VASES BY THE FUKAGAWA COMPANY
MEIJI OR LATER, 20TH CENTURY

Of baluster shape with tall flared necks, each vase decorated in underglaze blue, gilt and red enamels with many cranes in flight above crashing waves, the necks with dragons amongst scrolling clouds, both signed *Fukagawa sei* under the Fuji mark for the Fukagawa Company, both 30.7cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

286
A JAPANESE PORCELAIN UMBRELLA STAND BY THE FUKAGAWA KORANSHA COMPANY
MEIJI ERA, 19TH/20TH CENTURY

The tall cylindrical body painted in underglaze blue, gilt and red enamels with the continuous design of a bamboo grove, the scene framed by a band of key fret and a border of formal flowers and scrolling tendrils, the base with the orchid of the Koransha (Scented Orchid) Company and signed *Fukagawa sei*, 62cm.

£300-500

Provenance: A private British collection, Buckinghamshire.

287

A LARGE JAPANESE CHARGER

MEIJI OR LATER, 19TH OR 20TH CENTURY

Richly decorated in underglaze blue, gilt, and red enamels, painted with a deer gazing at the moon and with a red ribbon-like cloud meandering around it, with many maple leaves surrounding the animal and chrysanthemum flowers issuing from rocky outcrops, the reverse with a three-character mark, 53cm.

£400-600



288

A JAPANESE KO KUTANI-STYLE DISH

MEIJI OR LATER, 19TH OR 20TH CENTURY

Richly decorated in thick polychrome enamels with figures and pavilions in a mountainous river landscape, framed by a wide border of *karakusa* scrolls, brocade patterns, chrysanthemum and medallions enclosing further motifs, the reverse with bamboo leaves and prunus flowers, a green square mark to the base with an illegible character, possibly *fuku*, together with a wood stand, 35.5cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-400



289

A LARGE JAPANESE DISH BY THE FUKAGAWA KORANSHA COMPANY

MEIJI OR LATER, 20TH CENTURY

Richly decorated in underglaze blue and gilt, the well painted with five scholars and their two boy attendants, the figures dressed in Chinese garments and admiring scrolls, with tall branches of bamboo beside them, the rim with a band of formal design and the reverse with three stylised sprays of peony, the base with the orchid of the Koransha company and signed *Fukagawa sei*, 37.5cm.

£200-300

290

A JAPANESE POLYCHROME ENAMELLED FIGURE OF A RAKAN

MEIJI ERA, 19TH/20TH CENTURY

The Buddhist ascetic is depicted seated on a rock, pointing at scriptures; he wears colourful robes partially revealing his torso, embellished with patterns of clouds and floral roundels; the light blue rock base left unglazed, contrasting with the lustrous finish of the figure, 23.5cm.

£400-600

291

A JAPANESE SATSUMA VASE AND TWO FIGURES

MEIJI OR LATER, 19TH OR 20TH CENTURY

The vase with a tall waisted body applied with scrolling handles and a foliate rim, decorated to each side with a panel enclosing beauties in a garden, on a dark blue ground decorated with brocade patterns in gilt, signed; the figures depicting musicians, one with a drum and the other with cymbals, 21.7cm max. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

292

A JAPANESE TSUISHU LACQUER FIGURE

MEIJI ERA, 19TH/20TH CENTURY

Possibly depicting famous Chinese general Kan'u, he stands with one hand raised and the other holding his staff, his sleeves and the hem of his robes billowing in the wind, signed underneath and with an associated wood stand, 25.5cm; together with a 19th century pottery model of an eagle perched on a rock, its claws and beak highlighted with gilt, 20cm. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s. The lacquer figure purchased from Greens of Montpellier, 15th June 2006; a copy of the invoice is available.

293

A SMALL JAPANESE RECTANGULAR KORO (INCENSE BURNER AND COVER)

EDO OR MEIJI, 19TH CENTURY

Decorated in polychrome enamels with Chinese-style designs of scholars and attendants in gardens, medallions enclosing fish on a diaper ground, *lingzhi* fungi and other formal designs, the cover with a gourd-shaped finial, 8cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200

294

A JAPANESE BRONZE KORO (INCENSE BURNER)

MEIJI ERA, 19TH/20TH CENTURY

Of squat cylindrical shape and applied with two handles shaped as the heads of mythical creatures, each side decorated with a dragon writhing amongst scrolling clouds on a ground of *seigaha* waves, 10cm; together with an Edo period (18th/19th century) foliate dish decorated in gilt and with thick enamels, the well painted with a robe by a branch of prunus, a border of stylised lotus flowers and *karakusa* scrolls to the rim, the underside with small birds and further scrolls, a seal mark to the base, 19cm. (2)

£150-250

295

A JAPANESE SUMIDA BOX AND COVER

MEIJI OR LATER, 20TH CENTURY

The square-section body applied with two monkeys facing each other, one holding a white fruit, the cover with a third monkey; the surface decorated with a colourful glaze dripping down from the top, the bottom half painted a warm orange colour, 10cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£80-120

296

A SMALL JAPANESE VASE BY TAIZAN

MEIJI ERA, 19TH/20TH CENTURY

With a bulbous body and a tall, slightly flaring neck, decorated with two birds in flight and with flowers beside them, rendered in polychrome and gilt on the graduated mustard-yellow ground; the neck embellished with brocade patterns, the base signed *Dai Nihon Taizan sei* and with an impressed mark, 18cm.

£150-250

297

A JAPANESE SHINO WARE CRACKLED-GLAZE CHAWAN

MEIJI OR LATER, 19TH OR 20TH CENTURY

The stoneware body with an irregular rim, decorated to the inside and reverse with abstract designs in underglaze iron-oxide, the surface covered with a creamy-white crackled glaze, the unglazed foot stamped with a single character, 17cm.

£300-500

298

AN UNUSUAL JAPANESE VASE

MEIJI ERA, 19TH/20TH CENTURY

The warm orange surface painted *en grisaille* and gilt with a continuous scene of quails pecking amongst sprays of millet, the neck with formal geometrical designs, the base signed, 19cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



290



291



292



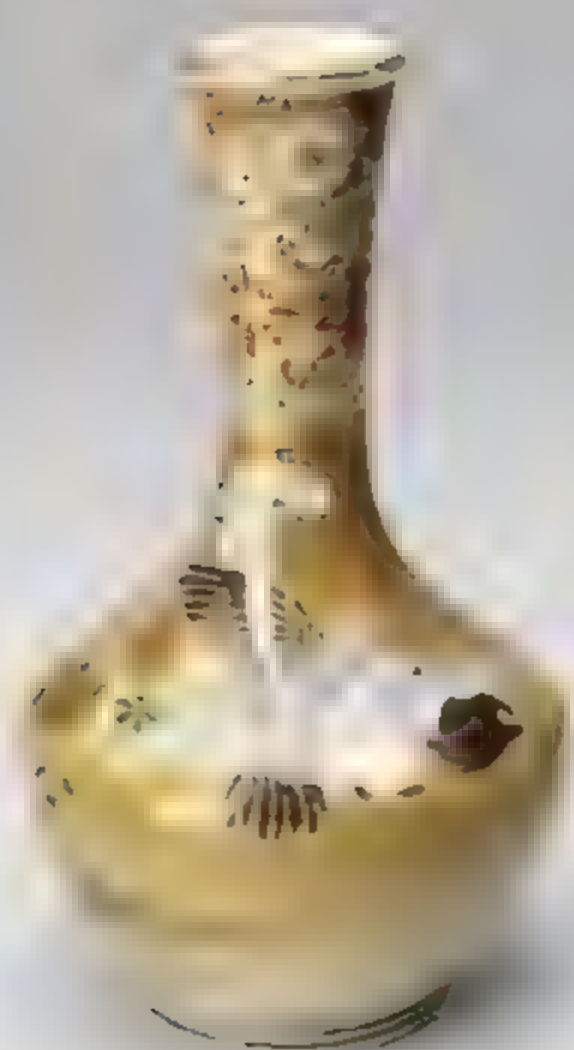
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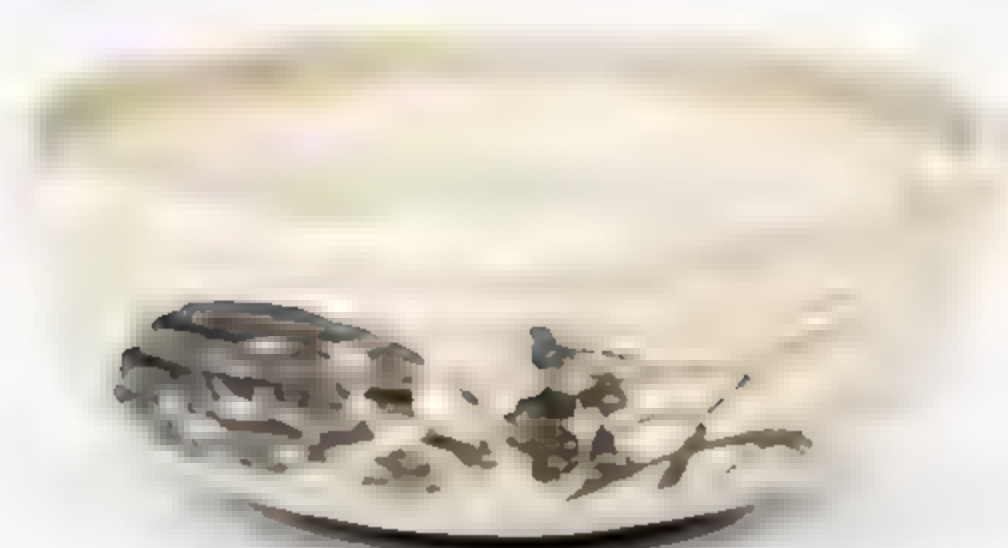
294



295



296



297



298

299

A JAPANESE HIRADO BLUE AND WHITE TEAPOT AND COVER
EDO OR MEIJI, 19TH CENTURY

Of baluster shape with a scrolling handle and a long curved spout, the body and cover moulded with lappets, *reishi* heads, scrolling tendrils and other formal and geometrical designs; the decoration highlighted in underglaze blue, 21.5cm. (2)

£500-1,000



300

A JAPANESE CELADON OCTAGONAL BOWL
POSSIBLY EDO, 18TH OR 19TH CENTURY

The thickly-potted walls raised on a short foot, moulded with large flowers and scrolling tendrils on a diaper ground and with a continuous band of clouds above, 14.1cm.

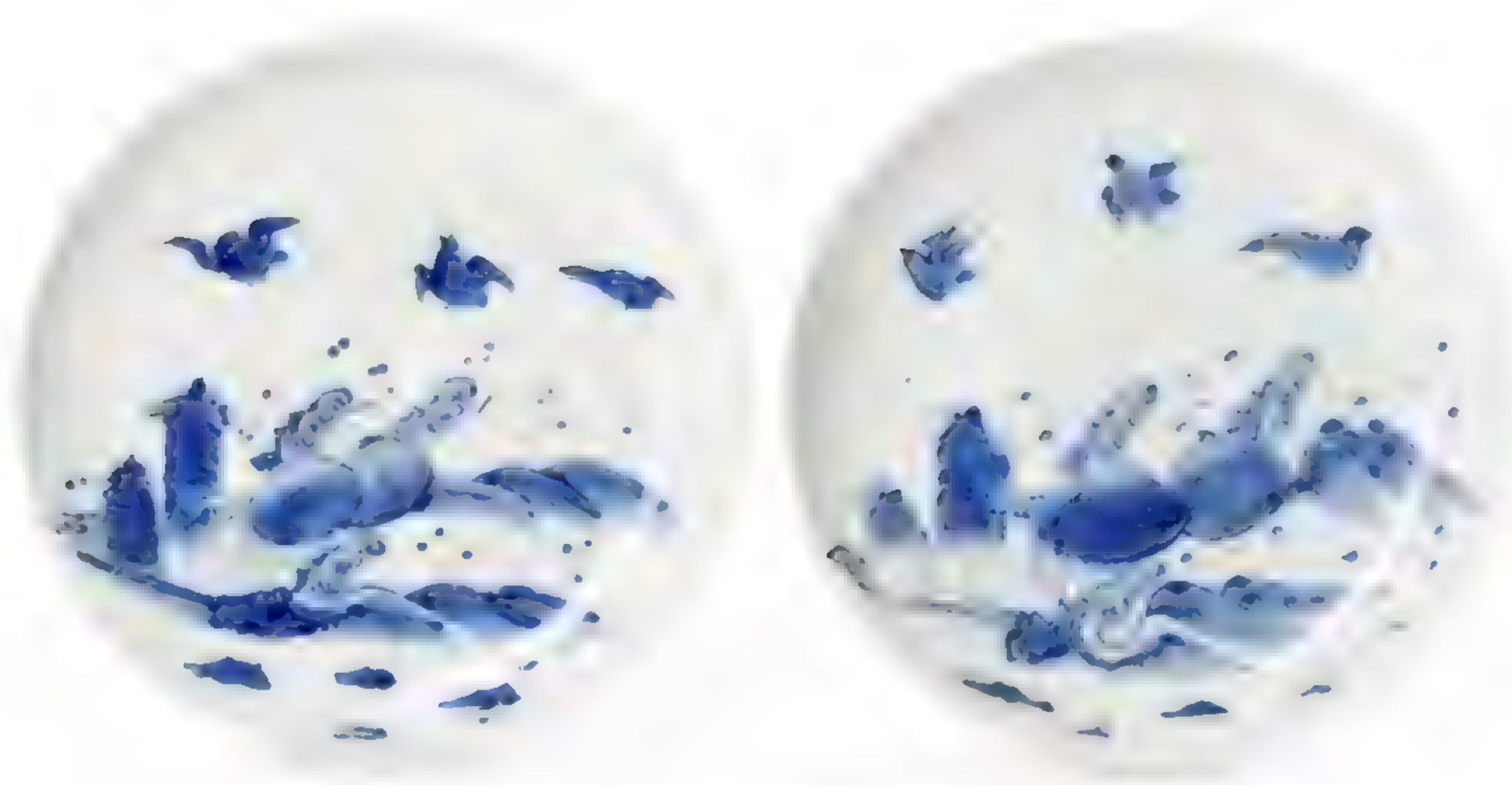
£500-1,000

301

A PAIR OF JAPANESE HIRADO BLUE AND WHITE DISHES
EDO OR MEIJI, 19TH CENTURY

Both decorated in blue and white with *chidori* birds flying above crashing waves, with stylised rocks to the left and seashells floating on the surface, both with an unglazed ring underneath, both 17.2cm. (2)

£100-200



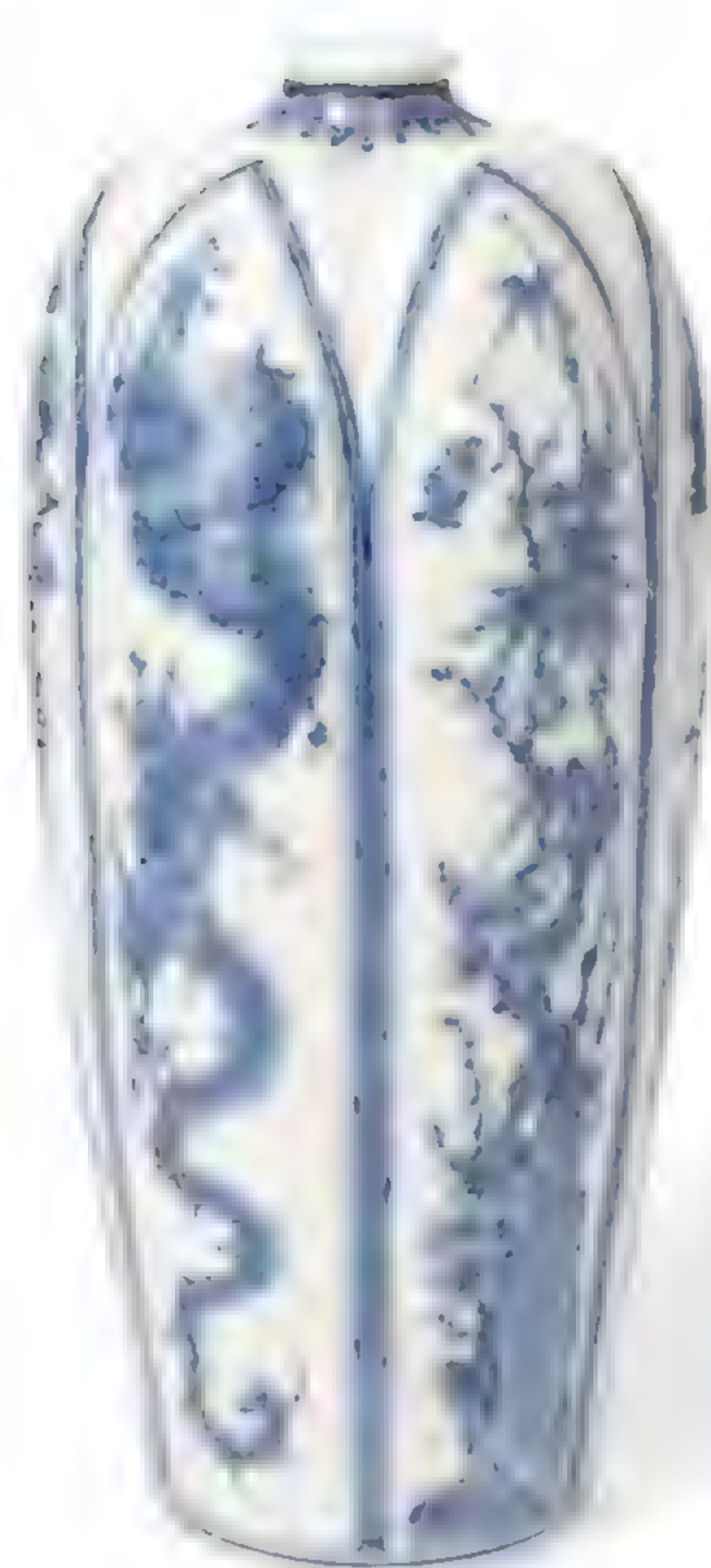
302

† A JAPANESE BLUE AND WHITE VASE BY MAKUZU KÔZAN (1842-1916)

MEIJI ERA, EARLY 20TH CENTURY

The tall lobed body elegantly painted with panels of birds and flowering prunus alternating with writhing dragons, the neck with a band of smaller lappets, the base with two incised rings and signed *Makuzu Kôzan sei* in a rectangular cartouche, 25cm.

£1,500-2,000



303

A JAPANESE CELADON MOULDED VASE BY SUWA SOZAN I (1851-1922)

MEIJI OR TAISHO, 19TH/20TH CENTURY

Raised on a flared foot and with a tall neck applied with loop handles, the sides moulded with a band of formal lotus flowers and leafy scrolls, the base with the impressed mark for Sozan, 39cm.

£800-1,200

304

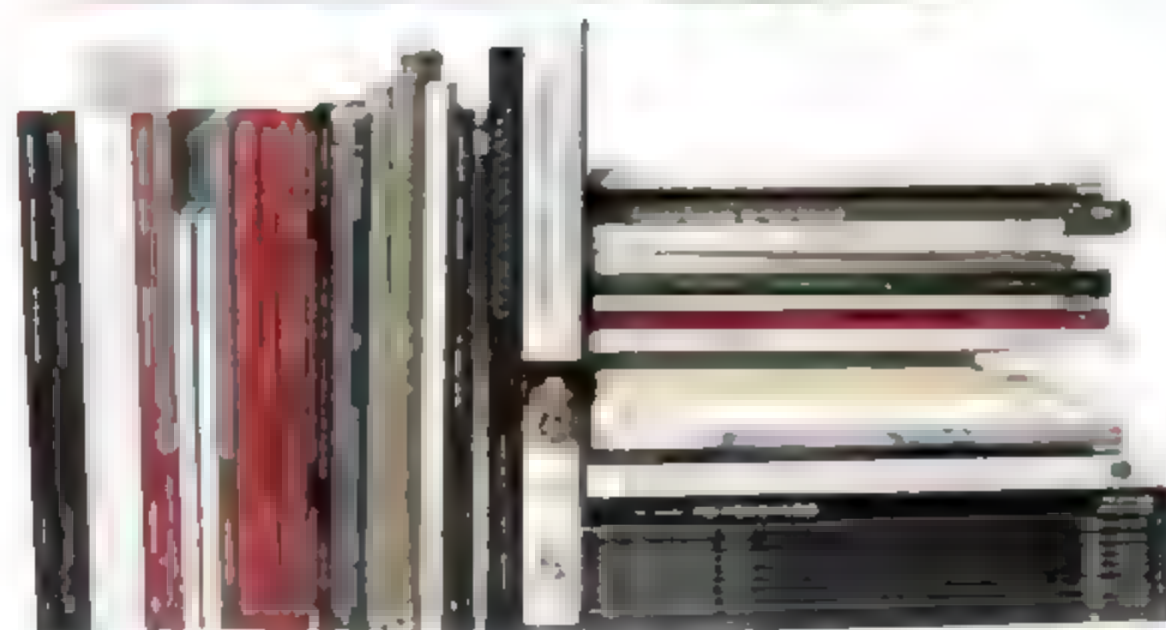
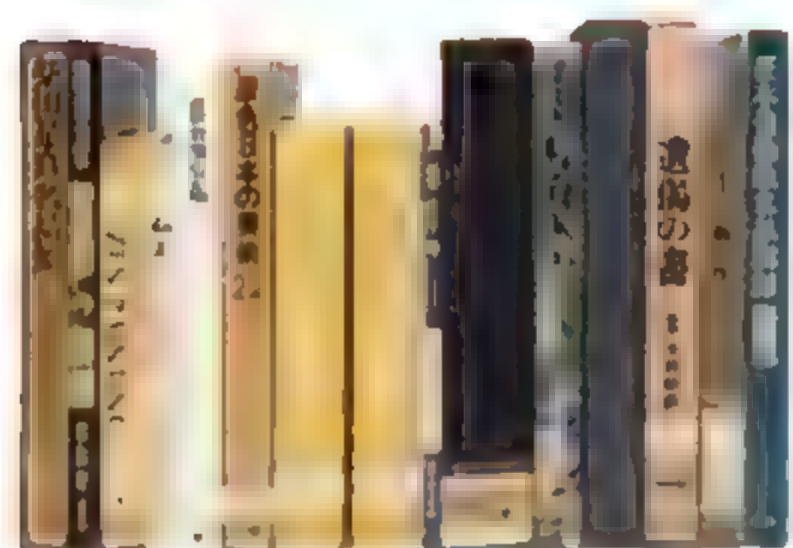
A JAPANESE HIRADO BLUE AND WHITE TABLE SCREEN

MEIJI ERA, 19TH/20TH CENTURY

Of rectangular form with shaped handles and raised on an integral base, the sides decorated in underglaze blue with mountainous river landscapes, with sailboats in the distance and a pavilion by a river, 14cm.

£150-250





305



306



308 part lot illustrated



307

305

LITERATURE

A SMALL LIBRARY OF REFERENCE BOOKS

Relating to Japanese art. (a lot)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£500-1,000

Provenance: from the Milne Henderson collection of Japanese art.

306

LITERATURE

A LIBRARY OF REFERENCE BOOKS AND AUCTION CATALOGUES

Relating to Japanese art, and in particular to woodblock prints. (a lot)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£500-1,000

307

LITERATURE

A COLLECTION OF TWENTY-THREE REFERENCE BOOKS AND CATALOGUES

Relating to Japanese art. (23)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

308

HERBERT GEORGE PONTING (1871-1935)

DATED 1906

A book entitled 'Japanese Studies' containing fifty-two plates of Japanese views and figures engaged in various pursuits, collotyped by K. Ogawa after photographs by Ponting, 28cm x 20cm; together with an album comprising amateur and professional photographs, many relating to Kobe Golf Club and its members circa 1903, other depicting diplomatic events in early 20th century Japan, and a triptych panorama of Kobe, the album 27cm x 37cm. (2)

£300-500



part lot illustrated

309

AN ALBUM OF EARLY JAPANESE PHOTOGRAPHS

MEIJI ERA, 19TH/20TH CENTURY

Including seventy hand-coloured albumen prints mounted on card, some by identifiable studios including those of Raimund Von Stillfried, Kusakabe Kimbei and Seibei Kajima; with various views of Yokohama, Nikko, Tokyo, and other locations, and portraits of figures enjoying daily pursuits; contained in a hardbound album with a lacquered cover, the album 32cm x 40cm x 8.5cm.

£300-500



part lot illustrated

310

OGAWA SHOUN (ACT. C.1900)

MEIJI ERA, DATED 1901-2

Two Japanese bound albums of woodblock prints, each with a title slip on the cover reading 'Designs for *furisode* kimonos', each respectively comprising twenty and twenty-two designs, some embellished with silver, gilt and light embossing, published on 15th May, Meiji 35 (1901-2), each 37cm x 25cm. (2)

£200-400



part lot illustrated

311

WATANABE SEITEI (1851-1918)

FURUYA KORIN (1875-1910)

MEIJI ERA, 20TH CENTURY

Two Japanese albums of woodblock prints, the first by Seitei and entitled *Seitei kacho gafu* ('Seitei's Bird-and-Flower Painting Manual'), volume two, published in 1903, 24.6cm x 16.8cm; the other by Korin with a title slip reading *Shima Shima* ('Stripes'), volume ten, containing a wide range of colour textile designs, published in 1906, 25.7cm x 18.2cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300





312
A COLLECTION OF TWENTY-SIX JAPANESE WOODBLOCK PRINTS
 MEIJI ERA, C.1900

Originally printed to be featured in the *Shin-Bijutsukai* design magazine, each featuring a different pattern and several with silver or gold details, each leaf mounted on board, each approx. 24cm x 15cm. (26)

£500-800





313 part lot illustrated

313
KATSUSHIKA HOKUSAI
(1760-1849)
BEISEN KUBOTA
(1852-1906)
 EDO AND MEIJI,
 19TH CENTURY

Five Japanese woodblock prints, including three pages from the *Hokusai Manga* (Random Drawings by Hokusai), and two prints by Beisen entitled *Tsuru o Haru* and *Saiki no Shiki*, all framed and glazed, 18cm x 25cm max. (5)

£200-400

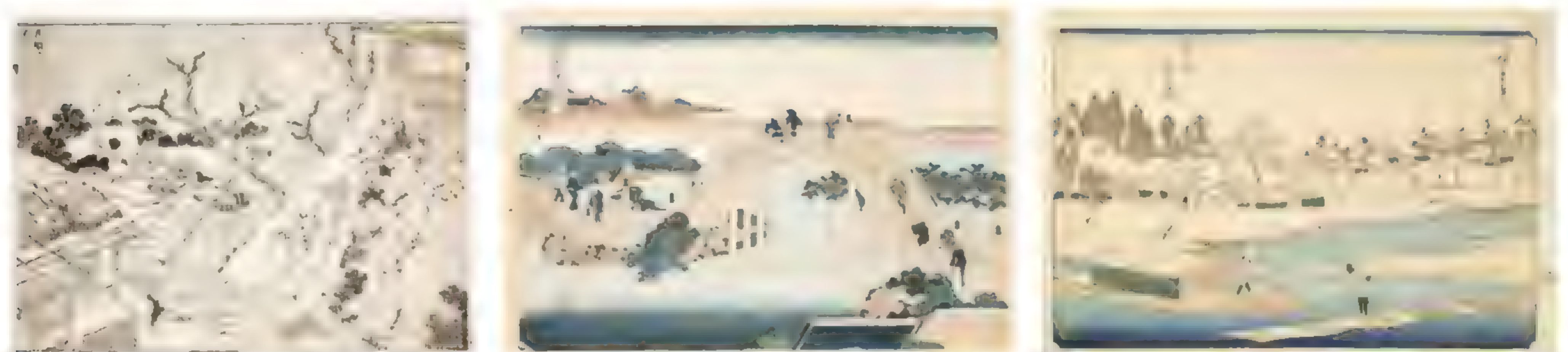


314

314
TOTOYA HOKKEI (1780-1850)
 EDO PERIOD, 19TH CENTURY

Two Japanese *surimono* woodblock prints, the first depicting a *kanjo* (court lady) seated, with a *tsurikoro* (hanging incense burner) beside her, with slight embossing in her dress, four lines of calligraphy to her left and signed Hokkei; the other depicting Kintaro referring a match between a chicken and a *tengu*, with a poem above, from the series *Yama ato Yama* (Mountain after Mountain), signed *Hokkei ga* and with red seal Hokkei, both prints embellished with metallic pigments, both *shikishiban*, 19.7cm x 17.8cm and 20.7cm x 17.9cm respectively. (2)

£300-500



315 part lot illustrated

315
KATSUSHIKA HOKUSAI (1760-1849)
UTAGAWA HIROSHIGE (1797-1858)
UTAGAWA YOSHITORA (1836-80)
 EDO AND MEIJI, 19TH CENTURY

Four Japanese woodblock prints, two by Hokusai, the first entitled *Kameido Tenjin Taikobashi* (The Drum Bridge at Kameido Tenjin Shrine), from the series *Shokoku meikyō kiran* (Remarkable Views of Bridges in Various Provinces), 25cm x 37cm; the other made of two pages from vol.1 of the series *Fugaku hyakkei* (One Hundred Views of Mount Fuji) and entitled *Kakan no Fuji* (Fuji through Flowers), pasted on board, 18.6cm x 25.6cm; the third by Hiroshige, entitled *Massaki yukibare no zu* (Clear Weather after Snow at Massaki), from the series *Toto meisho* (Famous Places in the Eastern Capital), 22.5cm x 34cm; the last by Yoshitora depicting a topographical view of Edo, framed, 35cm x 23.5cm. (4)

£400-600



316

316
UTAGAWA HIROSHIGE (1797-1858)

EDO PERIOD, 19TH CENTURY

A Japanese woodblock print entitled *Uchi Nihonbashi Shinonome no kei* (No.1 Nihonbashi: View of Dawn Clouds), from the series *Gojusan tsugi meisho zue* (Famous Sights of the Fifty-Three Stations, vertical), signed *Hiroshige ga*, published by Tsutaya Kichizō, 37cm x 25.5cm.

£200-400

317
UTAGAWA HIROSHIGE (1797-1858)
AND OTHERS

EDO AND LATER, 19TH AND 20TH CENTURY

A collection of twenty-seven Japanese woodblock prints, including a print by Hiroshige entitled *Namazu, tasogare zu* (Namazu: Twilight), from the series *Tokaido gojusan tsugi no uchi* (Fifty-three Stations of the Tokkaido Road); and other prints by various artists, 37.5cm x 25cm. (27)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

318
AFTER UTAGAWA HIROSHIGE (1797-1858)
MEIJI OR LATER, 20TH CENTURY

Two Japanese woodblock prints, the first entitled *Ōhashi Atake no yūdachi* (Sudden Shower over Shin-Ōhashi Bridge and Atake), from the series *Meisho Edo hyakkei* (One Hundred Famous Views of Edo), *oban yoko-e*, 33.2cm x 21.5cm; the other *Shono, hakuu* (Shono: Driving Rain), from the series *Tokaido gojusan tsugi no uchi* (Fifty-three Stations of the Tokaido Road), *oban tate-e*, 21.5cm x 33.2cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



317 part lot illustrated



318 part lot illustrated



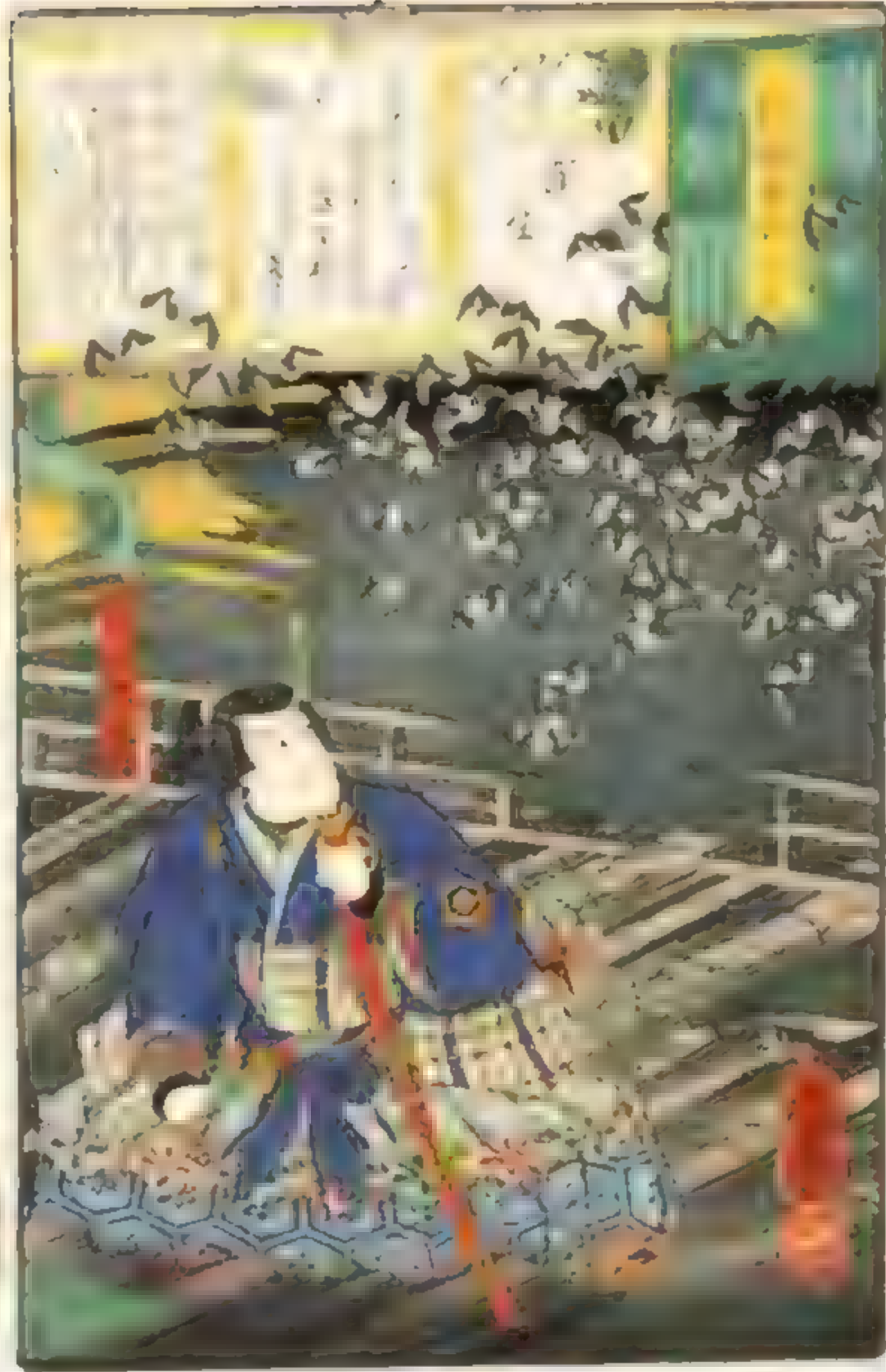
319 part lot illustrated

319
UTAGAWA HIROSHIGE (1797-1858)
UTAGAWA KUNISADA I / TOYOKUNI III (1786-1864)
EDO AND MEIJI, 19TH CENTURY

A collection of five Japanese woodblock prints, two by Hiroshige including *Ueno Kiyomizudo Shinobazu-no-ike* (Kiyomizu Hall and Shinobazu Pond in Ueno) from the series *Meisho Edo hyakkei* (One Hundred Famous Views of Edo), and the other *Asakusa Kinryuzan toshi no ichi* (Kinryuzan Temple in Asakusa), from the series *Toto meisho* (Famous Places in the Eastern Capital); two by Kunisada from the series *Tokaido Gojusan Tsugi no Uchi* (Fifty-three Stations of the Tokaido Road), one entitled *Kyo, Sanjo Ohashi* (The Great Bridge at Sanjo) and the other *Akasaka no zu* (View of Akasaka), and a third unidentified print; all framed and glazed, 36cm x 25cm max. (5)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



320 part lot illustrated

320

UTAGAWA HIROSHIGE (1797-1858) AND TOYOKUNI III (1786-1864)

ADACHI GINKO (ACT. C.1874-1897)

UTAGAWA YOSHIKU (1833-1904)

TSUKIOKA YOSHITOSHI (1839-1892)

AND ANOTHER

EDO AND MEIJI, 19TH CENTURY

Six Japanese woodblock prints, the first by Hiroshige and Toyokuni III, entitled 'Ejiri - The Pine Tree of the Feather Robe at Miho no Matsubara', from the series 'Two Brushes Tokaido', published by Maruya Kyushiro; another by Toyokuni III of Kambara / Kane'e Tanigoro, from the series 'Actors at the Fifty-three Stations of the Tokaido Road', published by Izutsuya Shokichi; a third print by Ginko depicting a man fighting a tiger in the snow, the print with embossing and *gofun*; another by Yoshiiku of Chapter 15, Yomogi: Otakutaro Mitsukuni, from the series *Imayo nazorae Genji* (Modern Parodies of Genji); the fifth by Yoshitoshi, entitled *Tagoto aru Hitotose* from the series *Tsuki no hyakushi* (One Hundred Aspects of the Moon); and another prints by an unidentified artist, 38.5cm x 26cm max. (6)

£400-600

321

UTAGAWA KUNISADA/

TOYOKUNI III (1786-1864)

KEISAI EISEN (1790-1848)

EDO PERIOD, 19TH CENTURY

Three Japanese woodblock prints, two by Kunisada, the first entitled *Sawarabi*, print no.48 from the series *Murasaki Shikibu Genji karuta* (Lady Murasaki's Genji Cards), and the other with a beauty cutting a branch of prunus for Ikebana; the third by Eisen entitled *Konno* (cherry), all framed and glazed, 35.5cm x 24cm max. (3)

£150-250



321

322
YOSHU / TOYOHARA CHIKANOBU (1838-1912)
UTAGAWA YOSHIFUSA (ACT.1837-1860)
 EDO AND MEIJI, 19TH CENTURY

Two Japanese woodblock print triptychs, the first by Chikanobu depicting a horse game, from the series Chiyoda Castle (Album of Men); the other by Yoshifusa, entitled 'The Ghost of Akugenta Taking Revenge on Nanba at the Nunobiki Waterfall', published by Omiya Kyusuke, each leaf approx. 37.6cm x 26cm. (6)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

Provenance: from the private collection of a British artist, formed in the 1990s.



322



323

323
OCHIAI YOSHIKU (1833-1904)
 EDO OR MEIJI, 19TH CENTURY

A Japanese woodblock print diptych, possibly depicting a scene from the Kabuki play entitled Kanjincho, professionally framed and glazed in Japan, both prints approx. 33.5cm x 24cm.

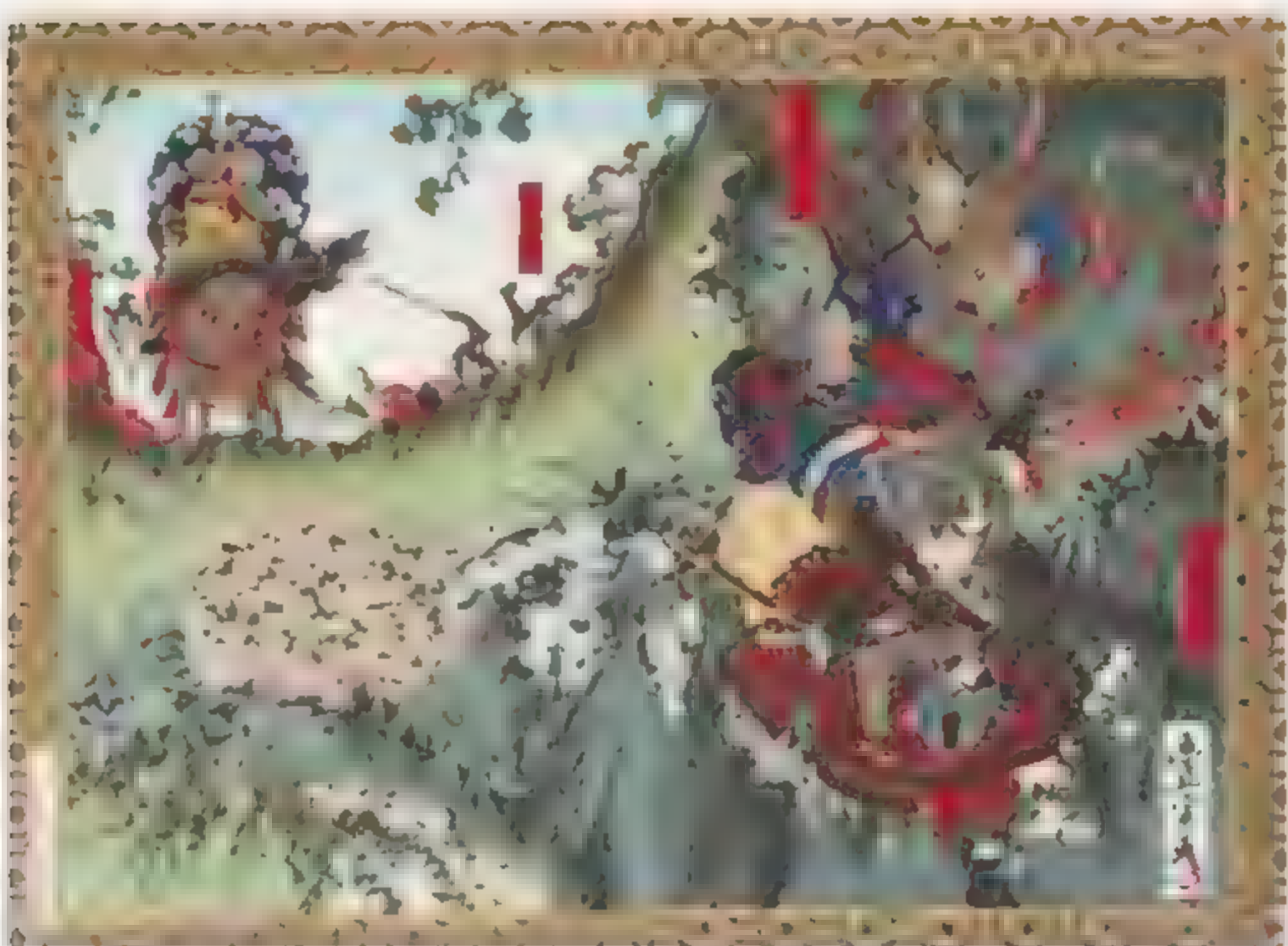
PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

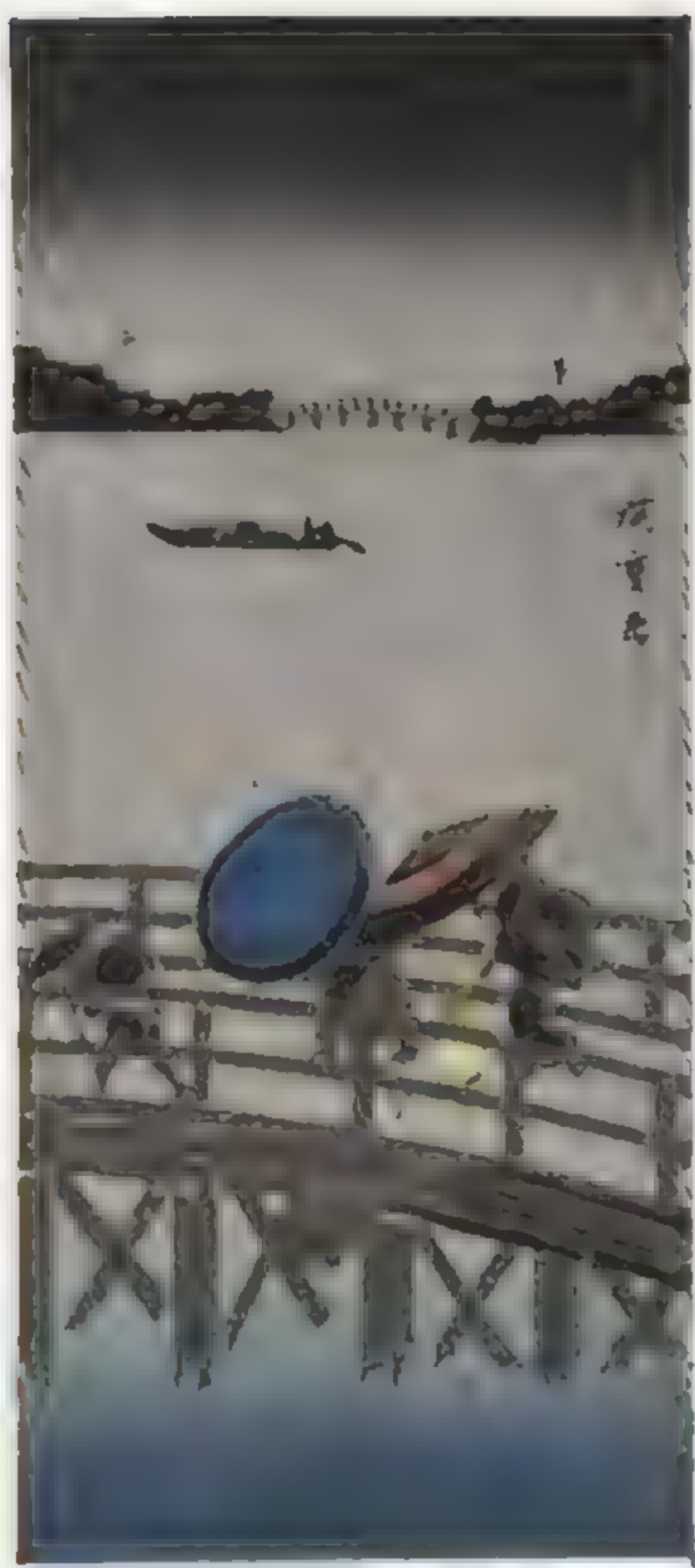
324
UTAGAWA TOYONOBU (1859-96)
 MEIJI ERA, 1883

Two Japanese woodblock print diptychs, entitled 'A Fight between Samurai Kato Toranosuke and Yamai Masatada' and 'The Death Poem at Oguri's Shelter', from a series illustrating the life of historical figure Toyotomi Hideyoshi (1537-98) published by Matsuki Heikichi, each mounted on board, both 36cm x 48cm. (2)

£200-400



324



325

TAKAHASHI HIROAKI / SHOTEI (1871-1945)

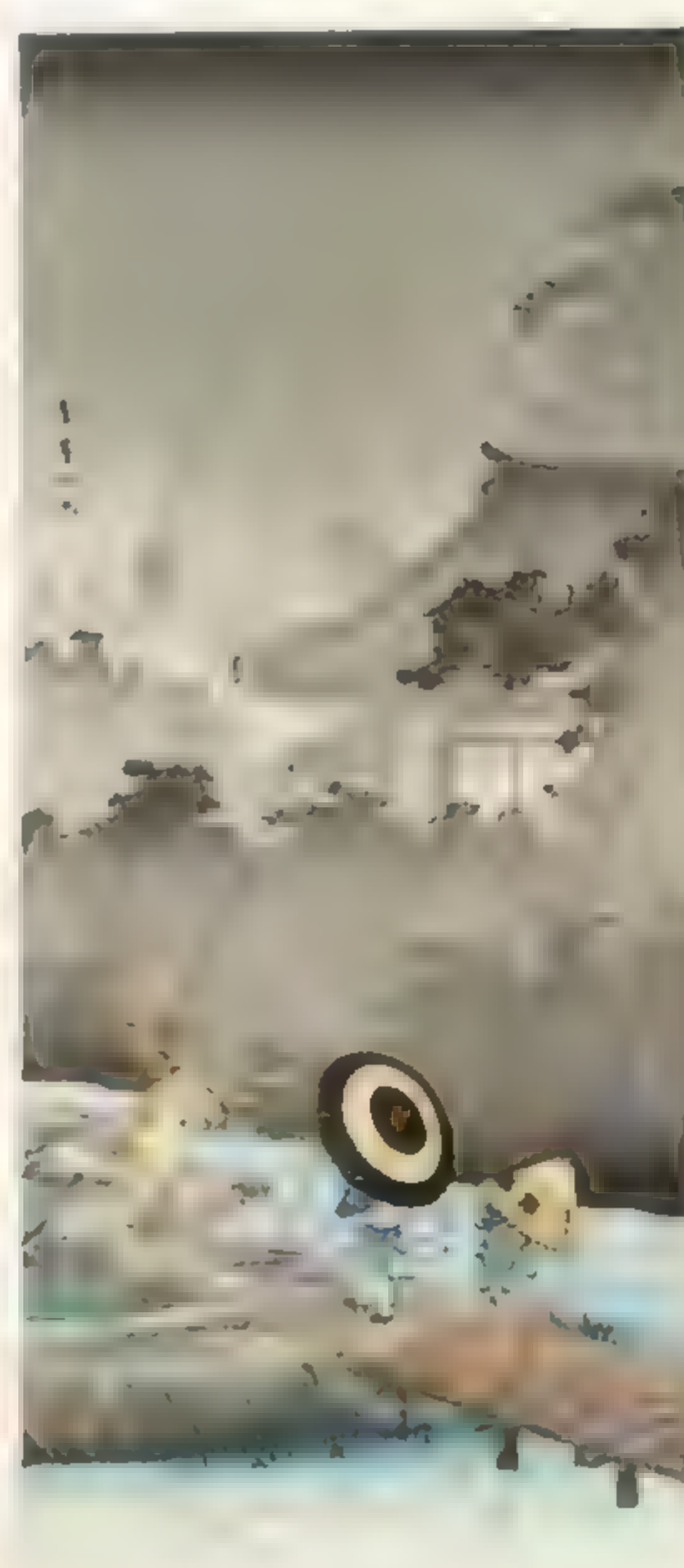
HIROSHIGE IV (ACT. C.1910)

SHOUN YAMAMOTO (1870-1965)

MEIJI OR LATER, 20TH CENTURY

Four Japanese woodblock prints, the first two by Shotei, one entitled *Izumibashi no ame* (Rain on the Izumi Bridge), 16.5cm x 37.5cm, the other *Yamaji no bosetsu* (Twilight Snow on the Mountain Road), 38cm x 16.5cm, both signed and with a red seal mark; the third by Shoun and entitled *Hiki fune* (Pulling the boat), 17cm x 36.5cm; the fourth by Hiroshige IV of 'Bridge and Night Rain', 36cm x 16cm. (4)

£200-400



326

TAKAHASHI HIROAKI / SHOTEI (1871-1945)

TAISHO/SHOWA, C.1920-30

Three Japanese woodblock prints, each depicting figures in landscapes, the first entitled 'Moon at Sekiguchi', another 'River Boats in the Evening', and the last 'Shower at Terashima', each signed with a red seal mark, all framed and glazed, all approx. 37.8cm x 17cm. (3)

£400-600



327
URUSHIBARA MOKUCHU (1888-1953)
OGATA GEKKO (1859-1920)
 TAISHO AND LATER, 20TH CENTURY

Three Japanese woodblock prints, the first by Mokuchu depicting a white horse, with a red seal mark, 35cm x 25cm; another a print by Gekko entitled 'Waiting Dog', signed and with a red seal mark, 24cm x 25.5cm; and the third by an unidentified artist and depicting a black stallion, 25cm x 33cm. (3)

£150-250



328
ANONYMOUS
 MEIJI ERA, 19TH CENTURY

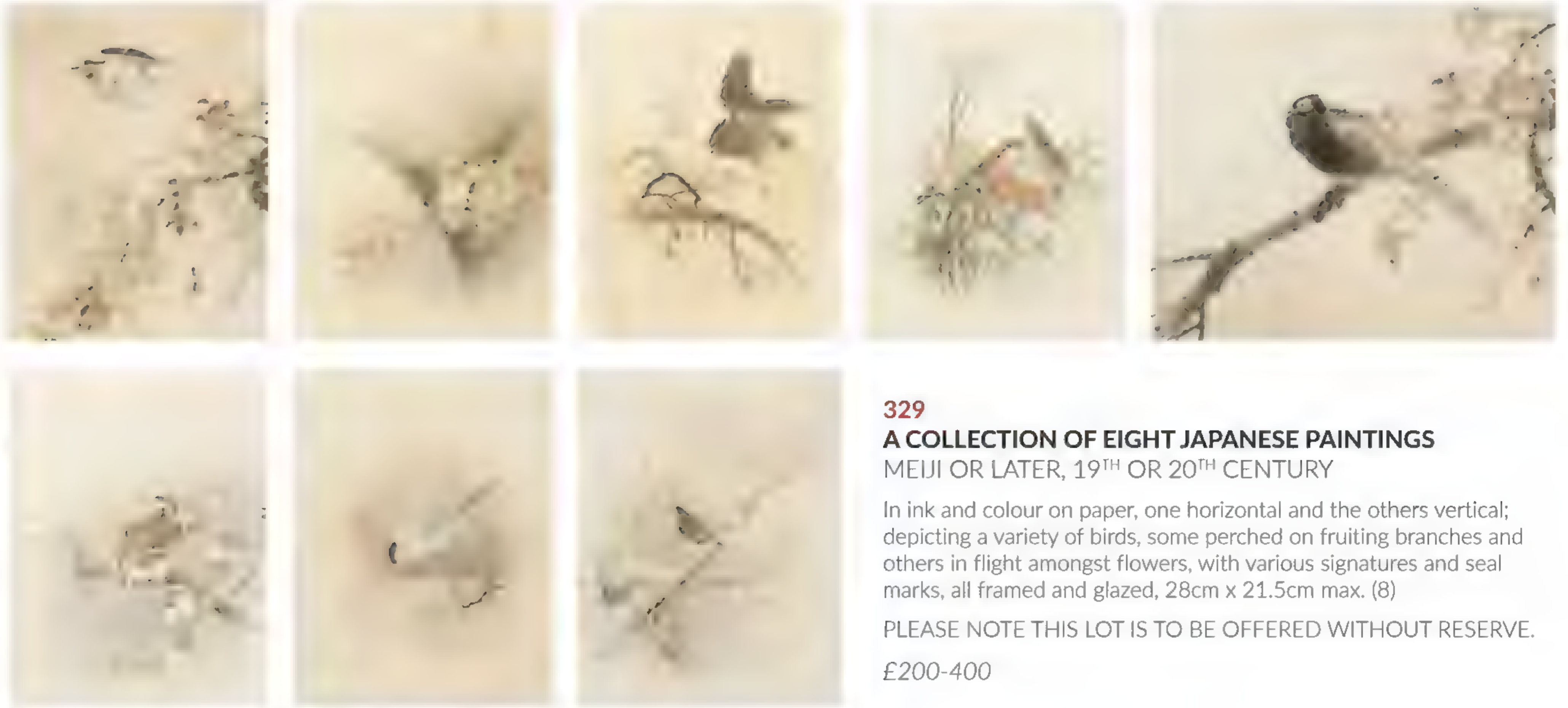
A rare Japanese *makimono* (handscroll picture) in naive style, the title slip reading *Shukke shobo no zu, chu* (Pictures of Fire and Firefighting, part 2), the outlines possibly printed and hand-coloured with a continuous scene of fire brigades from different neighbourhoods across the Tokyo, starting with Fukagawa and ending with Sugamo, many carrying banners displaying their crests and with their names and addresses inscribed above, the many figures marching between fires, some firemen fighting the blazes and townspeople running in fear, 26.5cm x 580cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

Provenance: an Irish private collection, Dublin.

A copy of a letter from Alfred Haft, Project Curator of the Japanese Section at the British Museum, discussing the scroll is available. It mentions comparable 19th century scroll paintings in the collections of the Edo-Tokyo Museum, and at the British Museum.



329

A COLLECTION OF EIGHT JAPANESE PAINTINGS

MEIJI OR LATER, 19TH OR 20TH CENTURY

In ink and colour on paper, one horizontal and the others vertical; depicting a variety of birds, some perched on fruiting branches and others in flight amongst flowers, with various signatures and seal marks, all framed and glazed, 28cm x 21.5cm max. (8)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-400

329



330

330

KONO BAIREI (1844-1895)

AND OTHERS

EDO AND MEIJI, 19TH CENTURY

A Japanese woodblock print depicting an ostrich, from Bairei's Picture Book of Hundreds of Birds Part II, Vol. 3, 1884; together with a pillar woodblock print of a bird of prey perched on a gnarled prunus trunk; an ink and colour painting of an owl, framed and glazed, and a painting of an Immortal holding a vase from which emerges a dragon, a small child pointing at it in surprise, 64cm x 12cm max. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

331

MORI TETSUZAN (1775-1841)

EDO PERIOD, 18TH/19TH CENTURY

A Japanese painting of two cranes, ink and colour on silk, the two large birds depicted resting, signed Tetsuzan and with two red seals upper left corner, framed and glazed, 31cm x 18cm.

£500-1,000



331



332
TSUJI KAKO (1871-1931)
 MEIJI OR LATER, 19TH OR 20TH
 CENTURY

A Japanese *kakemono* (hanging scroll painting), in ink and colour on paper, depicting a small mouse standing on its hind legs curiously looking up at a square paper lantern, signed Kako and with a red seal mark lower right corner, with silk mounts, in a fitted box and with a cardboard sleeve, 126cm x 30cm. (3)

£200-300



333
SATAKE EIRYO (1872-1937)
SHIBA KEISEN (B.1874)
MASUGI SEIKIN (1874-1910)
KOSAKA SHIDEN (1872-1917)
 MEIJI OR LATER, 19TH OR 20TH CENTURY

A Japanese *kakemono* (hanging scroll painting) ink and colour on silk, depicting branches of pomegranate and bamboo, sprays of chrysanthemum and chestnuts, signed and sealed Satake Eiryu and with four other artists' signatures reading Keisen, Ryuto, Seikin, and Shibata, possibly his students, together with a fitted *tomobako* wood box, 103cm x 41cm. (2)

£400-600



334
MIO GOSEKI (1885-1946)
 20TH CENTURY

A Japanese *kakemono* (hanging scroll painting), ink and colour on silk, depicting a large roaring tiger baring its teeth whilst crouching on a rocky outcrop, signed Goseki and sealed Mio Goseki lower left corner, together with two wood boxes, 124.5cm x 42.5cm. (3)

£150-200

Provenance: an English private collection, Somerset, purchased in Japan.



335

335

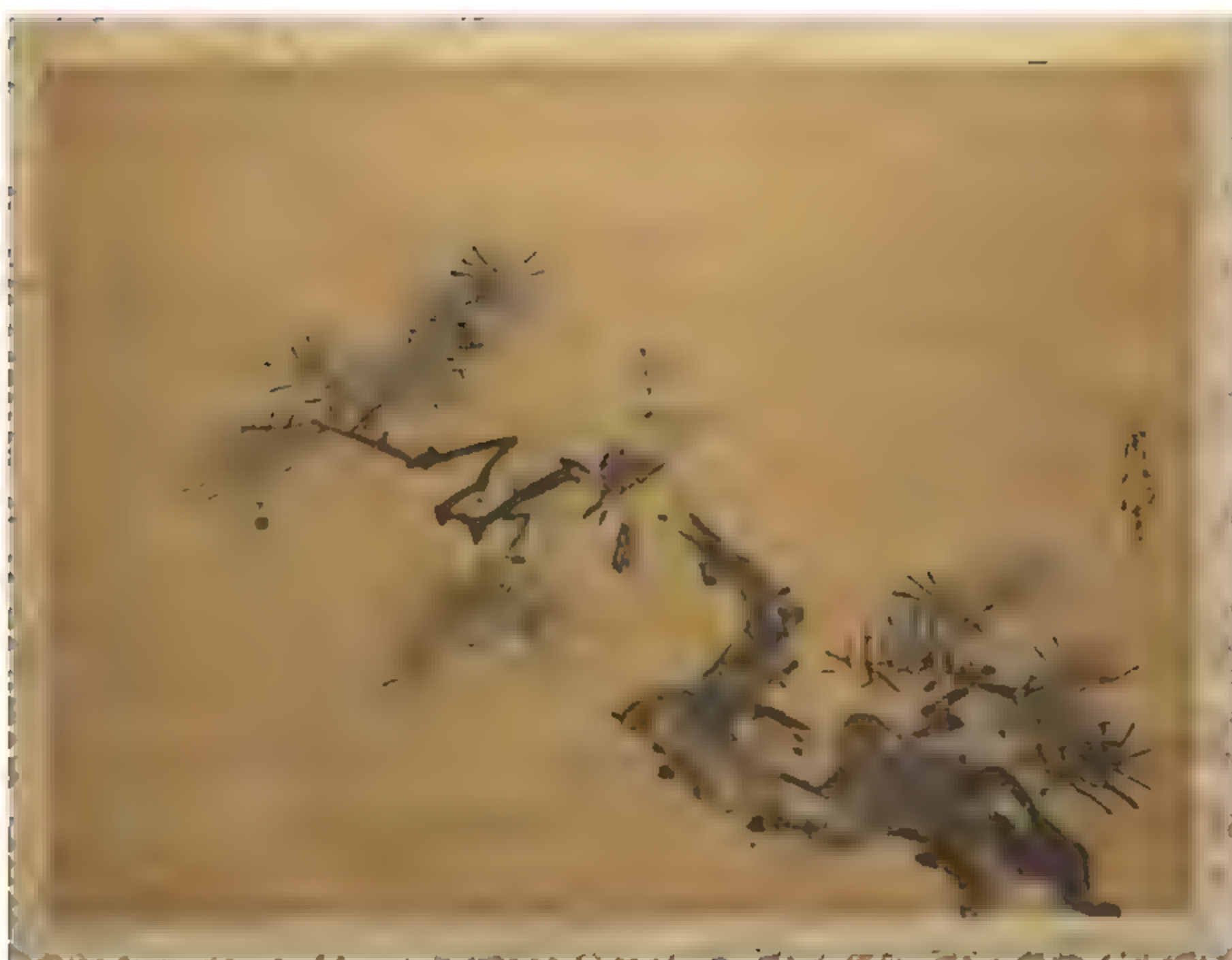
ANONYMOUS

MEIJI OR LATER, 19TH/20TH CENTURY

A Japanese six-fold *byōbu* (screen), ink and colour on paper, painted with a waddling of ducks by a river, with leafy maple to the side and tall grasses below, 174cm x 229cm overall.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



336

336

KANO CHIKANOBU (1660-1728)
EDO PERIOD, 17TH/18TH CENTURY

A Japanese *kakemono* (scroll painting), ink on silk, painted with a small sparrow on a branch of pine, signed to the side and with a red seal, with silk mounts, framed and glazed, the painting 32.5cm x 43.5cm, 94cm x 52.5cm overall.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300



337

337

ICHIYUSAI YOSHITORA (ACT. LATE 19TH CENTURY)

MEIJI ERA, 19TH CENTURY

A Japanese *kakemono* (hanging scroll painting), ink and colour on paper, depicting a spotted deer standing four-square with its head turned to the side, with leafy maple branches behind it, the ground embellished with gold flakes, signed Ichiyusai Yoshitora and sealed Yokota Yoshitora lower right corner, 107cm x 46.5cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

Provenance: from the collection of David Stopher, Kent, purchased from Bonhams, London.

END OF SALE

FINE JAPANESE WORKS OF ART

TUESDAY 23RD MAY 2023

Lot 35: A fine Japanese parcel-gilt bronze vase by the Miyao Eisuke Company
Estimate £20,000 - 30,000*



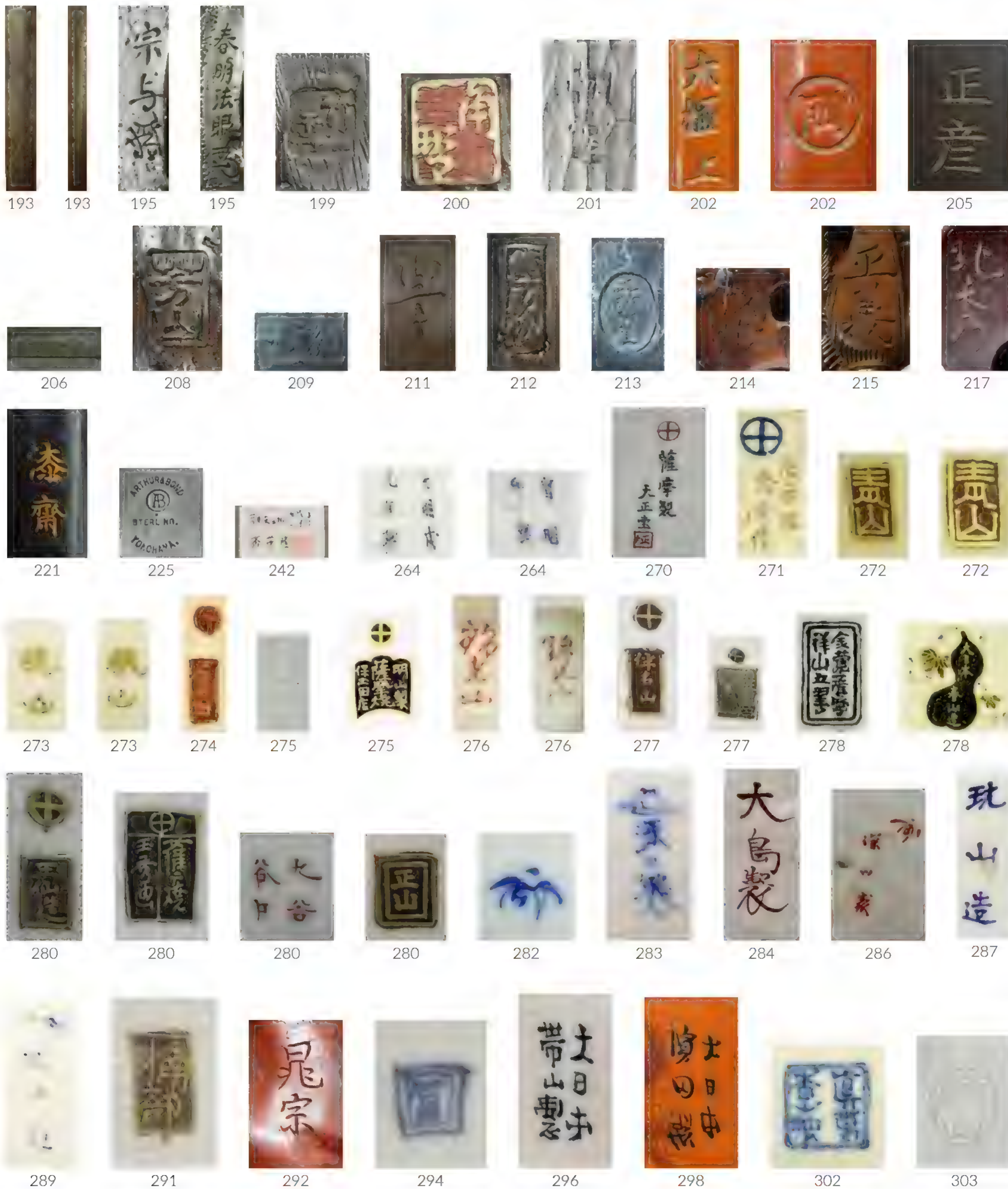
ENQUIRIES

Alexandra Aguilar | +44 (0)1722 624583 | aa@woolleyandwallis.co.uk

*Visit woolleyandwallis.co.uk/terms for additional charges on final hammer price

JAPANESE SIGNATURES, MARKS & LABELS





AUCTION INFORMATION

OPENING HOURS

Castle Street Salerooms
Monday to Friday 9.00am – 5.00pm

Castle Gate Offices
Monday to Friday 9.00am – 5.00pm

VIEWING

All our auctions are on view at least two days prior to the sale and details will be found in the relevant catalogues.

REGISTERING WITH US

All first time buyers need to register with us. Once registration is complete you will be provided with a paddle number which can be used in all future sales.

To register, you will need to provide two forms of identification:

1. a passport or photographic driving licence
2. a utility bill or document showing your name and address

You can register in person or by contacting the office on

+44 (0)1722 424500 or emailing

enquiries@woolleyandwallis.co.uk

You will be asked to show your documents, or email copies.

PLEASE NOTE: Registering with thesaleroom.com or through our website does not automatically register you with us.

BIDDING AT AUCTION

See below for the different options for bidding. Please note that you may be asked to provide two forms of identification, even if you have bid with us before, in order that we are compliant with Money Laundering Regulations.

BIDDING IN THE ROOM

To bid at auction you will need a paddle number. This can be obtained from the office either during the view or on the day of the sale. We now provide paddle numbers which can be used for any future sale, once registered.

COMMISSION BIDDING

If you are unable to attend the sale you can leave a commission bid. This will be executed on your behalf by the auctioneer who will purchase the lot as cheaply as possible bearing in mind any reserve price and other bids.

TELEPHONE BIDDING

It is usually possible to bid on the telephone by prior arrangement with the office.

LIVE ONLINE BIDDING

Live online bidding is now available free of charge for most of our auctions via bid.woolleyandwallis.co.uk, enabling you to take part in the bidding from anywhere in the world live as it happens.

BUYER'S PREMIUM

The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24% inclusive) thereafter.

CONDITION REPORTS

The relevant department will be pleased to give condition reports on any lot, where practical. All weights and measures given in the catalogue should be regarded as approximate.

The colours printed in the catalogue are not necessarily true.

SALE RESULTS

These will be posted on our website shortly after the sale.

PACKING AND SHIPPING

Woolley & Wallis do not offer a packing and despatch service but the following are carriers in our area.

Alban Shipping +44 (0)1582 493099
info@albanshipping.co.uk
www.albanshipping.co.uk

Kimdan Ltd +44 (0)7973 389436
andy@kimdan.co.uk

Mailboxes +44 (0)1962 622133
mbewinchester@btconnect.com
www.mbe.co.uk/winchester

Pack & Send +44 (0)1635 887237
newbury@packsend.co.uk
www.packsend.co.uk/newbury

Please note that we cannot be held responsible for any damage or loss to items once they are in the hands of a carrier.

EXPORTING YOUR PROPERTY FROM THE UK

If you are exporting your property, import taxes, customs duties and other fees may apply at the country of destination. It is also your responsibility to ensure that your shipment can be lawfully imported to the destination country.

Please note that due to the withdrawal of the Retail Export Scheme by HMRC, we are unable to provide VAT refund documentation (C88) for hand carried exports.

In order to qualify for a VAT refund, your lots must be exported by a shipper and valid export documentation must be provided.

PAYMENT AND CLEARANCE

Payment is due immediately after the auction in pounds sterling. If you are a first time buyer we will need your name, address and bank details and will require funds to be cleared before purchases can be released.

The following methods of payment may be made:

Bankers draft, cashiers cheque, personal cheque, travellers cheques, debit and credit cards and cash up to a sterling equivalent of €10,000. We are no longer able to accept card payments of over £1,000 where the card-holder is not present.

Wire transfers should be sent to:

Lloyds Bank plc, Blue Boar Row, Salisbury SP1 1DB.

Account no. 00957707

Sort code 30-97-41

IBAN no. GB20LOYD30974100957707

BIC code LOYDGB21063

Credit cards: Visa, Mastercard or American Express

Debit cards: Delta, Switch, Connect or Union Pay

Where practical, payment can be made and purchases collected during the auction.

We reserve the right to add storage charges to all lots not collected within 30 calendar days of the sale. This will include a handling fee of £20 (+ VAT) per consignment and a storage charge of £2 (+ VAT) per lot per day. No goods will be allowed to be collected until these charges have been paid.

LOT SYMBOLS

VAT

Lots marked with a dagger (†) are subject to VAT on the hammer price. Lots marked with an omega (Ω) have been temporarily imported from outside the EU and are subject to VAT at 5% on the hammer price and the buyer's premium. In online catalogues, the Sales Tax % column indicates the rate of VAT on hammer price.

CITES REGULATIONS

Please note that lots marked **A** may be subject to CITES Regulations when exported.

The CITES Regulations may be found at www.defra.gov.uk/ahvla-en/imports-exports/cites/

ARTIST'S RESALE RIGHT / DROIT DE SUITE

Lots marked with a **+** symbol are potentially subject to a levy.

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below the sterling equivalent of €1,000 and the maximum royalty payable on any single lot is the sterling equivalent of €10,000.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency.

Please enquire for the accepted exchange rate on the day of the sale.

Royalties for Droit de Suite are as follows:

4%	Up to €50,000
3%	€50,000.01 - 200,000
1%	€200,000.01 - 350,000
0.5%	€350,000.01 - 500,000
0.25%	In excess of €500,000
Up to a maximum levy of €10,000	

FIREARMS

Lots marked **F** in the catalogue, or by any other means identified as controlled firearms, are subject to the UK firearms/shotgun licencing regime, and should only be viewed/purchased by individuals with appropriate licences. It is the responsibility of the bidders to ensure that they are legally authorised to acquire the lot that they are bidding for. In the event that such a lot is successfully bid for by an individual who is not authorised to possess it, that individual will be required to pay for it, but are not allowed to take physical possession of it. The auctioneers will reoffer the lot on behalf of the buyer in a future auction; or may accept instructions to dispose of it by some other legal means, at their discretion.

SOCIETY OF FINE ART AUCTIONEERS AND VALUERS and the ROYAL INSTITUTION OF CHARTERED SURVEYORS

CONDITIONS OF BUSINESS

INFORMATION FOR BUYERS

1. **Introduction.** The following informative notes are intended to assist Buyers, particularly those inexperienced or new to our salerooms. All sales are conducted on our printed Conditions of Sale which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.
2. **Agency.** As auctioneers we usually contract as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy your primary contract is with the seller.
3. **Estimates.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.
4. **The purchase price.** The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.
5. **VAT. (†)** indicates that VAT at the current standard rate is payable by the purchaser on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on importation into the UK. The symbol (Ω) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of VAT (5%) on the gross lot price (i.e. both the hammer price and the buyer's premium). Lots which appear without either of the above symbols indicate that no VAT is payable on the hammer price. This is because such lots are sold using the Auctioneers' Margin Scheme and it should be noted that the VAT included within the Premium is not recoverable as input tax. (As at 31st December 2020. Please refer to SOFAA website for updates to the Terms and Conditions).
6. We are, primarily, agents for the seller. We are dependent on information provided by the seller and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed or any examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition, we shall be liable for any defect which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).
7. **Electrical goods.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first.
8. **Export of goods.** Buyers intending to export goods should ascertain (a) whether an export licence is required for the goods to leave the U.K. and (b) whether there is any specific prohibition on importing the goods in question into the destination country because, e.g. they may contain prohibited materials such as ivory. Charges may be applicable for export licences. Ask us if you need help. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.
9. **Bidding.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the registration form. Some form of identification will be required if you are unknown to us. Please enquire in advance about our arrangements for telephone bidding.

10. **Commission bidding.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. They will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone.
11. **Methods of Payment.** As a general rule any cheques tendered will need to be cleared before removal of the goods is permitted. Please discuss with our Office in advance of the sale if other methods of payment are envisaged (except cash).
12. **Collection and storage.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

TERMS OF CONSIGNMENT FOR SELLERS

1. **Interpretation.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. Similarly the words 'we', 'us', etc. refer to the Auctioneers.
2. **Commission** is charged to sellers at the following rates: 15% + VAT on each lot sold for up to £999, 10% + VAT on each lot realising £1,000 and above.
3. **Removal costs.** Items for sale must be consigned to the sale room by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.
4. **Loss and damage waiver.** We are not regulated by the FSA for the provision of insurance to clients. However, we for our own protection assume liability for property consigned to us at lower pre-sale estimate. To justify accepting liability, we make a charge of 1.5% of the hammer price plus VAT or, if unsold, our mid estimate of the hammer price. If the owner of goods consigned instructs us in writing not to take such action, they then remain at owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 4 is inapplicable.
5. **Illustrations.** The cost of any illustrations is borne by you. If we consider that the lot should be illustrated your permission will usually be asked first. The copyright in respect of such illustrations shall be the property of us, the auctioneers, as is the text of the catalogue.
6. **Minimum bids and our discretion.** Goods may be offered subject to a reserve agreed between us before the sale in accordance with clause 7.
7. We may sell lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us 'discretion' we may accept a bid of up to 10% below the formal reserve.

Reserves.

- (a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and insurance charges stipulated in these Terms of Consignment).
 - (b) A reserve once set cannot be changed except with our consent.
 - (c) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.
8. **Electrical items.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.
 9. **Soft furnishings.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 8 and 9 are subject to the provisions of The Torts (Interference with Goods) Act 1977, Schedule 1, a copy of which is available for inspection on request.

10. **Descriptions.** Please assist us with accurate information as to the provenance etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds. The liability to reimburse the sale proceeds shall not arise where you are acting reasonably and honestly and are unaware of the forgery but we are or ought to have been aware of it.
11. **Unsold and withdrawn items.** If an item is unsold it may with your consent be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.
12. **Withdrawn and bought in items.** These are liable to incur a charge of up to 10% plus VAT of the reserve or low estimate on being bought in or withdrawn after being catalogued.
13. **Conditions of Sale.** You agree that all goods will be sold on our Conditions of Sale. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner. You undertake to compensate us and any buyer or third party for all losses liabilities and expenses incurred in respect of and as a result of any breach of this undertaking.
14. **Authority to deduct commission and expenses and retain premium and interest.**
- (a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale and any interest earned on the sale proceeds until the date of settlement.
- (b) You authorise us in our discretion to negotiate a sale by private treaty not later than the close of business on the day of the sale in the case of lots unsold at auction, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these terms apply.
15. **Warehousing.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £2 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.
16. **Settlement.** Subject to our normal trading conditions, payment will be made by BACS or cheque five weeks after the sale unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 10 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE

Woolley & Wallis Salisbury Salerooms Ltd carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale on the following General Conditions and on such other terms, conditions and notices as may be referred to herein.

1. DEFINITIONS

In these Conditions:

- (a) 'auctioneer' means Woolley & Wallis Salisbury Salerooms Ltd or its authorised auctioneer, as appropriate;
- (b) 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
- (c) 'hammer price' means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (d) 'terms of consignment' means the stipulated terms and rates of commission on which Woolley & Wallis Salisbury Salerooms Ltd accepts instructions from sellers or their agents;
- (e) 'total amount due' means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
- (f) 'sale proceeds' means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising.
- (g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

- (h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (c) Bidders shall be deemed to act as principals.
- (d) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. INCREMENTS

Bidding increments shall be at the auctioneer's sole discretion.

4. THE PURCHASE PRICE

The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.

5. VALUE ADDED TAX

Value Added Tax on the hammer price is imposed by law on all items affixed with a **†** or **Ω**. Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant lots. (Please refer to 'Information for Buyers' for a brief explanation of the VAT position).

6. PAYMENT

- (a) Immediately a lot is sold you will:
- (i) give to us, if requested, proof of identity, and
- (ii) pay to us the total amount due in pounds sterling
- (b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether express or implied.
- (c) In line with new legislation we reserve the right to investigate and identify the source of any funds received by us. The completion of the sale of a Lot will be postponed or cancelled at our discretion if further time is needed for investigation, or if you are in breach of your warranties as a buyer, or if we consider the sale to be unlawful or in any way cause liabilities or be detrimental to either Woolley and Wallis or the Seller.

7. TITLE AND COLLECTION OF PURCHASES

- (a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
- (b) You shall at your own risk and expense collect any lots that you have purchased and paid for from our premises not later than 3 working days following the day of the auction **or upon the clearance of any cheque used for payment** (if later) after which you shall be responsible for any collection, storage and insurance charges.
- (c) No purchase may be collected and we shall not release any lot to you or your agent until it has been paid for.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

- (a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
- (i) to proceed against you for damages for breach of contract;
- (ii) to rescind the sale of that lot and/or any other lots sold by us to you;
- (iii) to resell the lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
- (iv) to remove, store and insure the lot at your expense and, in the case of storage, either at our premises or elsewhere;
- (v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
- (vi) to retain that or any other lot sold to you until you pay the total amount due;
- (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
- (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of any of your property in our possession for any purpose until the debt due is satisfied).
- (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions

9. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur

liability for death or personal injury (except as required by law by reason of our negligence) or similarly for the safety of the property of persons visiting prior to or at a sale.

10. COMMISSION BIDS

Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so save where such failure is unreasonable. Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. WARRANTY OF TITLE AND AVAILABILITY

The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign it for sale and is able to transfer good and marketable title to the property free from any third party claims.

12. AGENCY

The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. TERMS OF SALE

The seller acknowledges that lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

14. DESCRIPTIONS AND CONDITION

- (a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 'information to buyers'.
- (b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. FORGERIES

Notwithstanding the preceding Condition, any lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the lot is a deliberate forgery we shall refund the money paid by you for the lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

GENERAL

- 16. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.
- 17. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
- 18. Any notice to any buyer, seller, bidder or viewer may be given by first class mail or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.
- 19. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing in the catalogue.
- 20. Any indulgence extended to bidders buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular

concession only; in all other respects these Conditions shall be construed as having full force and effect.

- 21. English law applies to the interpretation of these Conditions.

- 22. Prior written consent must be sought by the buyer or any other party for the use of any images, illustrations and written materials produced by or for Woolley & Wallis relating to a lot or sale, including the contents of a catalogue. Copyright for any of the aforementioned will remain the property of Woolley & Wallis, subject to the provisions of the Copyright, Designs and Patents Act 1988. Woolley & Wallis and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights to it.

PAINTINGS, DRAWINGS, LITHOGRAPHS, ENGRAVINGS AND PRINTS

In accordance with long standing practice in Fine Art Sale Rooms certain terms used in descriptions in the Catalogue have the meanings ascribed to them in the glossary below.

Glossary

Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. The Company reserves the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.

- (a) Edward Lear: In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.
- (b) Attributed to Edward Lear: In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.
- (c) Studio of Edward Lear: In our opinion a work by an unknown hand in the studio of the artist which may be or may not have been executed under the artist's direction.
- (d) Circle of Edward Lear: In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.
- (e) Style of ...; Follower of Edward Lear: In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.
- (f) Manner of Edward Lear: In our opinion a work in the style of the artist and of a later date.
- (g) After Edward Lear: In our opinion a copy of a known work of the artist.
- (h) The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.
- (i) The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.
- (j) Dimensions are given height before width.
- (k) Pictures are framed unless otherwise stated.

BOOKS AUCTIONS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defects stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to books sold not subject to return.

ARTIST'S RESALE RIGHT / DROIT DE SUITE

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below the sterling equivalent of €1,000 and the maximum royalty payable on any single lot is the sterling equivalent of €10,000.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency by the auctioneer.

Please enquire for the accepted exchange rate on the day of the sale.

Royalties for Droit de Suite are as follows:

4% Up to €50,000
3% €50,000.01 - 200,000
1% €200,000.01 - 350,000
0.5% €350,000.01 - 500,000
0.25% In excess of €500,000
Up to a maximum levy of €10,000

Lots marked with a ₣ symbol are potentially subject to the levy.

PRIVACY NOTICE FOR CUSTOMERS

WHAT THIS PRIVACY NOTICE DOES

This privacy notice (**Notice**) explains how Woolley and Wallis Salisbury Salerooms Limited (**us, we, our, Woolley & Wallis**), processes the personal data of users of our auction and valuation services (**Services**) and includes buyers, bidders and sellers of auction items as well as prospective users of our Services (**you, your**). It also explains your rights in relation to the personal data we hold about you.

This Notice is effective from May 2018. We may change this Notice from time to time. Any significant changes will be notified to you.

DATA CONTROLLER AND CONTACT DETAILS

Woolley and Wallis is the data controller of your personal data and is subject to the Data Protection Act 1998 (**DPA**) and the General Data Protection Regulation (**GDPR**).

If you have any questions about how we use your personal data, whom we share it with, or if you wish to exercise any of the rights set out in this Notice, please contact us using the following details:

- By post – Privacy Officer, Woolley and Wallis Salisbury Salerooms, 51-61 Castle Street, Salisbury, SP1 3SU.
- By email – privacyofficer@woolleyandwallis.co.uk
- By telephone – +44 (0)1722 424599

HOW WE COLLECT YOUR PERSONAL DATA

We collect your personal data from the following sources:

- From you when you:
 - interact with us before entering into a contract with us, for example when you express your interest in our Services;
 - instruct us to provide Services to you, sign contractual documentation and provide information in connection with those instructions;
 - communicate with us by post, telephone, email or via our website, for example in order to make enquiries or register for an online account;
 - in various other ways as you interact with us during your time as a user (or potential user) of our Services, for the various purposes set out below.
- From third parties such as:
 - other auction houses and individuals and organisations in the auctioneering trade whom we may contact to check background details about you;
 - thesaleroom.com who enable live online bidding and provide us with the name, contact details, the last four digits of registered payment cards and transaction history (in relation to activity on thesaleroom.com) of individuals who register for one of our auctions (please see thesaleroom.com's privacy policy for further information). We also receive names, contact details, sale details and payment details (the amount and date paid) from realex payments (thesaleroom.com's payment provider);
 - sage pay who process payments on our behalf and who provide us with your name, contact details and payment details (only the last four digits of your payment card are provided);
 - shipping companies whom you hire to collect items you purchased from us.

THE CATEGORIES OF PERSONAL DATA WE COLLECT

We may collect the following personal data about you:

- your name and contact details including address, telephone and email address;
- your image, as captured by CCTV, if you attend our premises;
- personal identification documents, including copies of government-issued identification such as passport and driving license which are required to register bidders (or when we need to verify a seller's details);
- account details and other information relating to your transactions/dealings with us and your use of our Services;
- payment details such as credit card and bank account details;
- credit and payment history (where you open an account with us as a buyer or bidder);
- information on your collecting preferences and aspirations, and your collections, acquisitions and disposals; and
- other information that you provide to us, for example, when you have a comment/complaint, submit a question, take part in a survey or where you express an interest in receiving marketing material or request further information.

We may also process special categories of personal data, including information concerning your health and medical conditions (for example, disability), where relevant to the provision of our Services.

THE BASIS FOR PROCESSING YOUR DATA, HOW WE USE THAT DATA AND WITH WHOM WE SHARE THAT DATA

WHERE WE HAVE A CONTRACTUAL RELATIONSHIP WITH YOU

We will process your personal data because it is necessary for the performance of a contract with you (for example, a contract to use our Services) or in order to take steps at your request prior to entering into a contract. In this respect, we use your personal data for the following:

- to interact with you before you enter into a contract with us, such as when you express your interest in our Services (for example, to send you information about our Services or answer enquiries about our Services);
- once you have engaged us and entered into a contract, to provide you with the Services set out in any contractual documents.

In this respect we will provide your data to our third party suppliers or subcontractors as necessary whom we engage to help us perform our Services or who assist us in conducting our business, such as our IT suppliers, data storage providers, and valuation companies.

LEGITIMATE INTERESTS

We may also process your personal data because it is necessary for our or a third party's legitimate interests. Our legitimate interests include our commercial interests. In this respect, we may use your personal data for the following:

- to monitor and evaluate the performance and effectiveness of our Services, including by training our staff or monitoring their performance;
- to deal with any concerns or feedback you may have in the performance of the Services;
- for our internal business record keeping and processes;
- to seek advice on our rights and obligations, including obtaining legal advice;
- to contact you for marketing purposes. If you do not wish to receive such information, please let us know now or at any time in the future, and your details will be removed from our marketing list. We will not provide your personal data to third party organisations to use for their own marketing purposes;
- to customise our website and marketing communications in line with your particular interests or preferences;
- to collect money owed to us or our consignors;
- to carry out background and credit checks in relation to bidders and buyers.

In this respect we will provide your data to the following:

- our professional advisors;
- the-saleroom.com;
- debt collection agencies;
- third parties who assist us with our marketing;
- our website and email management software provider.

LEGAL OBLIGATIONS

We may also process your Personal Data for our compliance with our legal obligations. In this respect, we may use your Personal Data for the following:

- to meet our compliance and regulatory obligations, such as our tax reporting requirements or to carry out identity checks;
- in order to assist with investigations (including criminal investigations) carried out by competent authorities;

In this respect we will provide your data to the following:

- external auditors;
- the police and other competent authorities, including HMRC;

CONSENT

We may also process your Personal Data where we have your specific consent to do so (for example, where we have your agreement to include information about you (as a seller) in sale marketing materials) or where we have sought and obtained your consent to send you direct marketing by email, or for the use of cookies on our website. If you have given your consent and you wish to withdraw it, please contact us using the contact details set out above.

Please note that where our processing of your personal data relies on your consent and where you then withdraw that consent, we may not be able to provide all or some aspects of our Services to you and/or it may affect the provision of our Services.

SPECIAL CATEGORIES OF PERSONAL DATA

We process special categories of personal data for the following reasons:

- if it is necessary to protect your or another person's vital interests (for example, where you have a life-threatening accident or illness and we have to process your personal data to ensure you receive appropriate medical attention);
- if it is necessary for the establishment, exercise or defence of legal claims (for example, to protect and defend our rights, and/or the rights of our customers);

We may process information relating to your health where we have your explicit consent to do so (for example, when you provide information about your access requirements prior to attending one of our events).

INTERNATIONAL TRANSFERS OF DATA

We transfer names and addresses on our Asian mailing list to a printing company in Hong Kong to distribute our auction catalogues and promotional material. In these circumstances, your personal data will be transferred subject to standard data protection clauses (adopted by the European Commission) and included in our contract with the printing company.

We share your data collected for marketing purposes and through our website with our website and email management software provider who are based in Jersey. In these circumstances, your personal data is transferred to them subject to an Adequacy Decision made by the European Commission in respect of Jersey.

PROFILING

We may use your geographical location to target our communications and advertising and promotions to you. If you do not wish us to do this, then please contact us using the details provided above.

HOW LONG YOUR INFORMATION IS KEPT

We will retain your personal data for as long as we are providing you with the Services referred to in any contractual document, and for as long as is required for legal, regulatory, fraud prevention and our legitimate business purposes after the termination of your account/agreement with us, or if your application for a particular Service is declined or abandoned.

In particular:

- in relation to CCTV images taken when you attend our premises, we will retain these for a few months;
- in relation to personal data relating to the transactions you have entered into with us as part of the provision of our Services, we will retain that data for period of seven years after that transaction has concluded in case any legal claims arise out of the provision of those Services;
- we will retain your details on our marketing database until you inform us that you no longer wish to receive our marketing communications. However, where you do unsubscribe from our marketing communications we will keep your details on a suppression list to ensure that we do not send you information you have asked not to receive;
- in relation to personal data relating to the provenance of works, we may retain that data indefinitely in our legitimate interests and the legitimate interests of the wider art market in maintaining the integrity of that market.

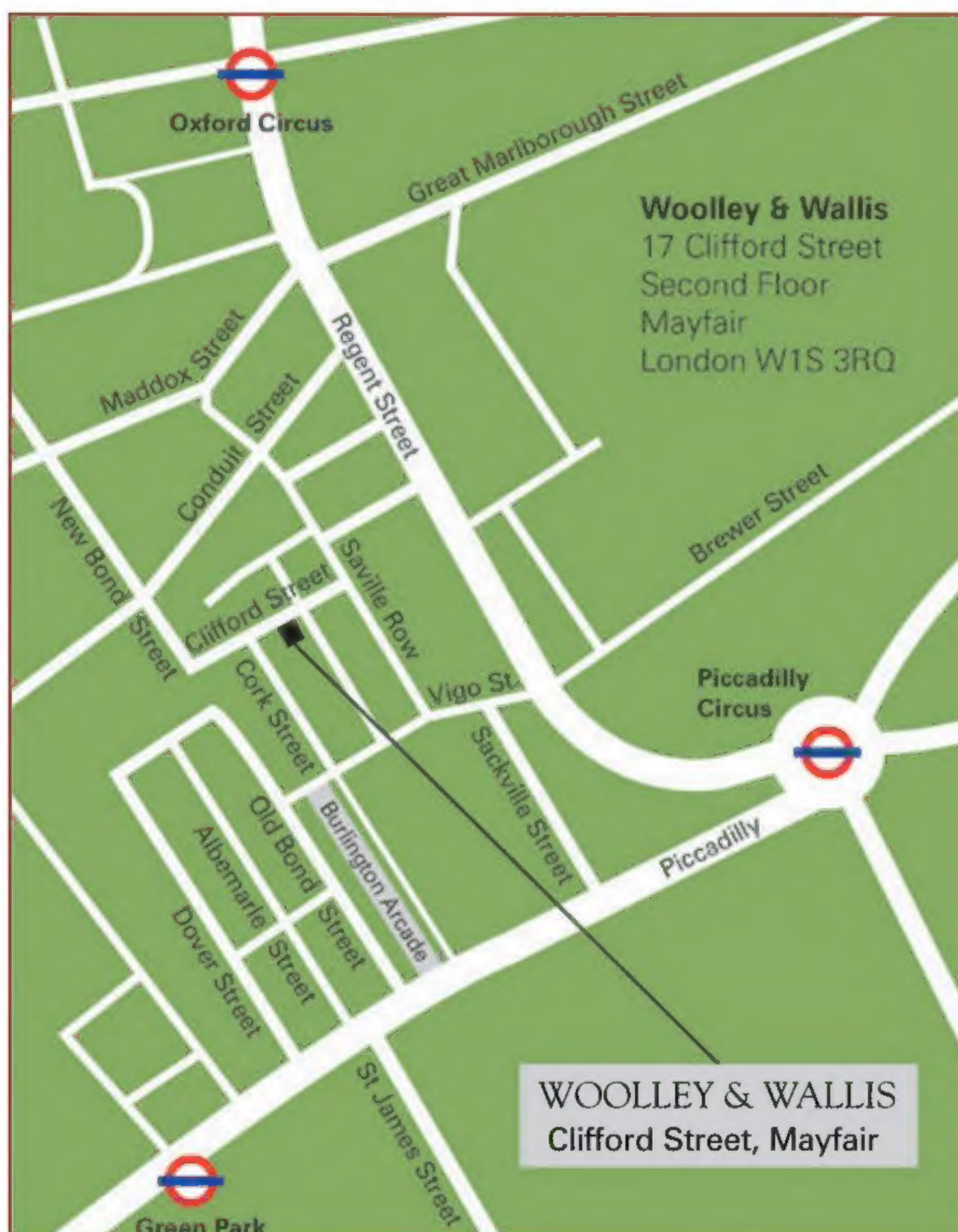
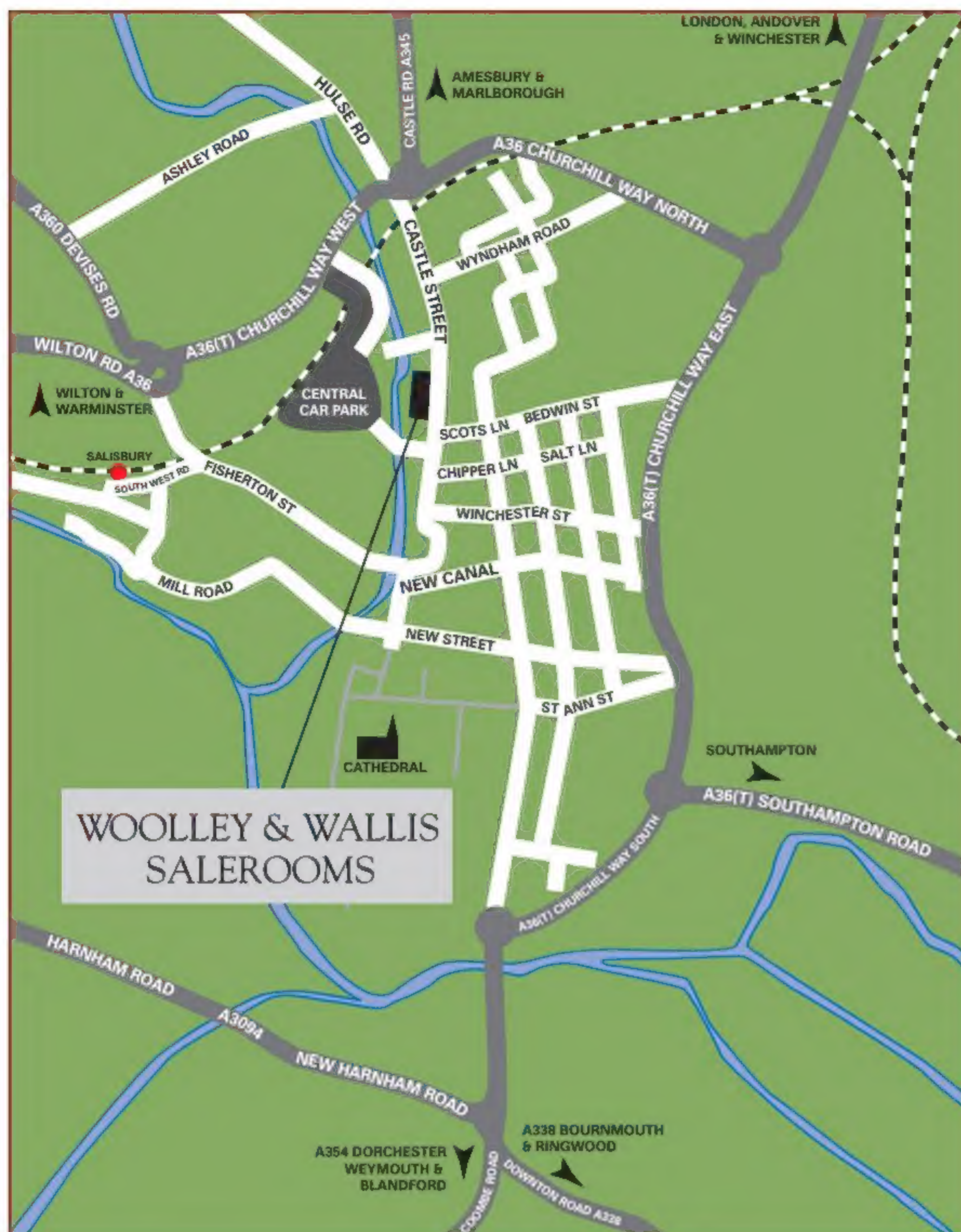
YOUR LEGAL RIGHTS

Under the DPA you have the following rights:

- to obtain access to, and copies of, the personal data that we hold about you;
- to require that we cease processing your personal data if the processing is causing you damage or distress;
- to require us not to send you marketing communications.
- to require us to correct the personal data we hold about you if it is incorrect;
- to require us to erase your personal data;
- to require us to restrict our data processing activities (and, where our processing is based on your consent, you may withdraw that consent, without affecting the lawfulness of our processing based on consent before its withdrawal);
- to receive from us the personal data we hold about you which you have provided to us, in a reasonable format specified by you, including for the purpose of you transmitting that personal data to another data controller;
- to object, on grounds relating to your particular situation, to any of our particular processing activities where you feel this has a disproportionate impact on your rights.

Please note that the above rights are not absolute, and we may be entitled to refuse requests where exceptions apply.

If you are not satisfied with how we are processing your personal data, you can raise a concern with the Information Commissioner. You can also find out more about your rights under data protection legislation from the Information Commissioner’s Office website available at: www.ico.org.uk



17 (2nd floor) Clifford Street, London W1S 3RQ
(open by appointment only)

Woolley & Wallis Salisbury Salerooms Ltd.
51-61 Castle Street, Salisbury, Wiltshire SP1 3SU
Registered in England No.02998482
VAT No: 631 9832 29

VALUATIONS

Valuations are a core part of our business and are usually carried out by a senior specialist or director. Accuracy, speed and above all confidentiality are paramount.

INSURANCE VALUATIONS

Written valuations for insurance can vary from a single item to a large estate. Before starting we discuss the various options available so that the valuation is specifically tailored to individual client's needs.

For valuations of an entire house contents an itemised bound valuation is produced and can be accompanied by photographs when required. In addition to providing an inventory, written valuations can prevent painful arguments with a loss adjuster in the event of a claim.

Woolley and Wallis valuations are accepted by all leading insurance companies.

PROBATE VALUATIONS

We offer a speedy and professional service for executors and trustees and provide bound valuations for probate and duplicate copies when required. Since security is often a consideration, we can usually arrange for a house to be cleared and sent for auction, our Valuations Department ensures that executors are informed of which sales are involved and the results thereof.

We also carry out valuations for Family Division, Capital Gains Tax, and Private Treaty Sales.

Contact Amanda Lawrence
+44 (0)1722 424509 | valuations@woolleyandwallis.co.uk

FREE AUCTION VALUATIONS

Free verbal valuations of items for sale are available by appointment. Please email valuations@woolleyandwallis.co.uk or call +44 (0)1722 424500.

DIRECTIONS FROM WOOLLEY & WALLIS CASTLE STREET TO OLD SARUM



Follow A345 for 1.7 miles. At Beehive Park & Ride follow the signs for A338 Swindon and Marlborough.

catalogue production by **Park**

EST. 1884

PLEASE PRINT CLEARLY IN BLOCK LETTERS

TUESDAY 23RD MAY 2023

Please bid, on my behalf, for the undermentioned lots up to the prices shown which do not include the buyer's premium or any V.A.T. payable on lots. These bids are to be executed as cheaply as is permitted by other bids, and/or reserves if any, and subject to the Conditions of Business printed in the catalogue. Please note we cannot guarantee that bids received after 4pm on the day prior to the auction will be executed.

Each lot is subject to a buyer's premium of 26% plus VAT at 20%

ID may be required even if you have bid with us before.

Signature _____

[illegible]

AUCTION CALENDAR

MAY

- 17th Medals & Coins, Arms & Armour
23rd Japanese Works of Art
24th & 25th Fine Chinese Works of Art & Asian Art II

JUNE

- 7th Modern British & 20th Century Art
21st Fine Arts & Crafts
(Including Martin Ware)

Exhibition Robert Wallace Martin
Potter, Sculptor, Artist
12th to 23rd June

JULY

- 5th & 6th Furniture, Works of Art & Clocks
11th & 12th Silver & Objects of Vertu
13th Fine Jewellery

SEPTEMBER

- 6th Old Masters, British & European Paintings
19th British and Continental Ceramics & Glass
20th Arts of Africa, Oceania and the Americas

OCTOBER

- 4th & 5th Furniture Works of Art & Clocks
18th Design
24th & 25th Silver & Objects of Vertu
26th & 27th Fine Jewellery

Dates may be subject to change

+44 (0)1722 424500
enquiries@woolleyandwallis.co.uk
51-61 Castle Street, Salisbury, SP1 3SU
www.woolleyandwallis.co.uk

*Price includes buyer's premium



OHARA KOSON (1877-1945)
Owl in Flight
SOLD FOR £2,250*

ENTRIES ARE CURRENTLY
BEING ACCEPTED FOR OUR
AUTUMN 2023 SERIES
OF ASIAN ART SALES



